



Audition Kit

Director: Alexander Gibbs

Producer: Ro McGillivray

Contact: theothertheatrecompany@gmail.com or via Facebook message

Butterfly Lounge - Synopsis

Chicago, Christmas Eve 1928. Elliot 'Lio' Byrne is drowning his sorrows at the Butterfly Lounge, an illegal speakeasy in the most dangerous neighbourhood in town. After a big opening number from the house band, Lio unsuccessfully flirts with Nancy the waitress, before he's confronted in quick succession by his wife Maggie and his daughter Amy. It is revealed that Lio is from 2017, and the Butterfly and all its staff are in his imagination. Maggie and Amy both implore Lio to come home, but instead opts to gossip with Ernie the bartender and Ralph the pianist about the new gangster in town, Charlie Drinkwater. To lighten the mood Ralph plays a short rag inspired by Jelly Roll Morton, before Lio's best friend Cal shows up to give him grief about hiding from his responsibilities. Lio still doesn't listen, as Nancy has just agreed to perform a song with the band, but Nancy turns the tables on him: she says she'll only sing if Lio promises to go home immediately afterwards. Lio is about to make good on his promise when two goons burst in and drag him away, explaining that Drinkwater would like a word with him.

Later that night, in Drinkwater's office, a terrified Lio conjures up Nancy to make him feel better, but his imagination goes a little overboard and brings the entire Butterfly staff into the room - including the piano - before Charlie Drinkwater shows up and they disappear. It turns out Drinkwater is a woman, and she sings a song to intimidate him before getting down to business: what's he doing in Chicago? Lio comes clean about hiding from his family, then Amy appears and begins talking to Charlie. Lio is bemused that his daughter is able to interact with fictional characters, and promises to call her in the morning if she goes to bed. Amy complies, and alone again with Charlie, he questions her about how she gained control over the North Side, while she questions him about his relationship with Maggie. Eventually Maggie shows up to tell her side of the story, and Charlie leaves them alone to talk. Lio tries to kiss her, but she takes him to task about his intentions. When he won't answer, she storms out, leaving him alone again... and suddenly back at the Butterfly.

It's New Year's Eve and the band are playing again. Cal is back, and she and Lio sing a song they used to perform in college, before Charlie shows up and Nancy pulls a gun on her, realising Charlie was responsible for her boyfriend's murder. Leroy rushes in and takes the bullet for Nancy, who rushes him to the hospital, leaving Charlie and Lio alone. Lio encourages Charlie to give up a business she clearly hates, and they dance together to one of Ralph's songs as 1928 ends. Lio kisses her, and Amy reappears, telling him that's the last straw: it's time to say goodbye... but not before he gives each of his characters an ending. Nancy sings one last song, and Lio leaves with his family.

Audition information

Thank you for taking the time to read the audition pack for Butterfly Lounge.

Auditions will be held on Saturday 27 May and Sunday 28 May between 12pm and 4pm at the Thurgoona Community Centre. Additional times may be opened up on these dates if required.

Please become familiar with the below character profiles and audition pieces as this is what we will be working with during the audition. If you're auditioning for Lio, Charlie, Nancy, Ralph or Cal you'll need to prepare a song for part of your audition.

Book your audition time at www.trybooking.com/276533 Please also print and bring your The Other Theatre Company audition form (at the end of this pack) with you to your audition.

Show information

It is an original piece that has been written by a local playwright Alexander Gibbs. Performances include original musical compositions by Stephen O'Connell OAM and Katja Jorgensen, performed by a live band. It's important to note that not all characters will be required to sing.

Performances will be at the Butter Factory Theatre on Friday 13 October and Saturday 14 October. Encore performance in January 2018 as part of a larger local event.

Butterfly Lounge - Character Profiles

1. Lio

Eliot Byrne - 'Lio' for short. Mid-40s, Chicago-born, lives in New York City. Arts reporter for the New York Times. Functioning alcoholic. Frustrated writer. Abject coward (at least to begin with). Moderate to good singer,

2. Mags

Margaret Byrne - Lio's wife. Early 40s, New York born and bred. Linguistics professor at Columbia, but actively pursues other interests: when she was younger she published a book about multiple orgasms.

3. Drinkwater

Charlotte 'Charlie' Drinkwater - a figment of Lio's imagination. Businesswoman and secretly a very powerful Prohibition-era gangster. 30s, neutral/slightly Midwestern accent. Sassy, quick with a comeback, intimidating when she wants to be. Good to strong singer.

4. Nancy

Imagined character. Waitress at the Butterfly. 20s. Sardonic and strong-willed, but has no idea of her real potential. Secret crush on Leroy the doorman. Good to strong singer.

5. Amy

Amelia Byrne. Early teens. Lio and Maggie's daughter. New York accent. Loves her father dearly but is slowly learning not to take his crap.

6. Cal

Calliope Beckett. Late 30s-early 40s. Chicago born and bred. Went to college with Lio back in the day. They had an on-off relationship for a while until something happened in Delaware (Lio's fault). Acid-tongued, has mildly tolerated Lio's bullshit for years but has reached the end of her rope with him. Moderate to good singer.

7. Ern

Imagined character. 40s or 50s. Owner and proprietor of the Butterfly, very well-connected in the world of organised crime, mainly thanks to his amiable demeanour. Loves Nancy like a father.

8. Ralph

Imagined character. 50s or 60s. Piano player in the house band at the Butterfly. Jazz enthusiast - huge fan of Jelly Roll Morton (probably studied under him, back in the day). Lost his wife in a gangland hit but doesn't let it faze him. Like the opium addiction. Needs to be able to play the piano.

9. Leroy

Imagined character. 20s or 30s. Doorman at the Butterfly. Secretly gay, but adores Nancy. Thinks he has the best job in the world, but will beat someone up at the drop of a fedora.

10. Herb

No specific age. One of Charlie Drinkwater's bodyguards. Mainly silent, but physically intimidating. Prone to violence. Catholic.

11. Danny

No specific age. One of Charlie Drinkwater's bodyguards. Mainly silent, but physically intimidating. Prone to violence."

Production Schedule

All cast are required to attend their scheduled rehearsals, if committing to the schedule or production dates is going to be an issue please contact the producer or speak to the panel at auditions.

Date	Info	Time	Location
Sat 26/5	Auditions	12.00pm-4.00pm*	Thurgoona
Sun 27/5	Auditions	12.00pm-4.00pm*	Thurgoona
Sun 4/6	Callbacks (as required)	TBA	Thurgoona
Thu 15/6	Readthrough #1	7.00-9.30pm	Thurgoona
Sun 18/6	Readthrough #2	7.00-9.30pm	Thurgoona
Thu 22/6	Rehearsal	7.00-9.30pm	Thurgoona
Thu 29/6	Rehearsal	7.00-9.30pm	Thurgoona
Thu 6/7	Rehearsal	7.00-9.30pm	Thurgoona
Thu 13/7	Rehearsal	7.00-9.30pm	Thurgoona
Sun 16/7	Rehearsal	2.00-4.30pm	Thurgoona
Thu 20/7	Rehearsal	7.00-9.30pm	Thurgoona
Thu 27/7	Rehearsal SCRIPTS DOWN	7.00-9.30pm	Thurgoona
Thu 3/8	Rehearsal	7.00-9.30pm	Thurgoona
Thu 10/8	Rehearsal	7.00-9.30pm	Thurgoona
Sun 13/8	Rehearsal	2.00-4.30pm	Thurgoona
Thu 17/8	Rehearsal	7.00-9.30pm	Thurgoona
Thu 24/8	Rehearsal	7.00-9.30pm	Thurgoona
Thu 31/8	Rehearsal	7.00-9.30pm	Thurgoona
Thu 7/9	Rehearsal	7.00-9.30pm	Thurgoona
Sun 10/9	Rehearsal (full run #3)	2.00-4.30pm	Thurgoona
Thu 14/9	Rehearsal	7.00-9.30pm	Thurgoona
Thu 21/9	Rehearsal	7.00-9.30pm	Thurgoona
Thu 28/9	Rehearsal	7.00-9.30pm	Thurgoona
Thu 5/10	Rehearsal	7.00-9.30pm	Thurgoona
Sun 8/10	Rehearsal	2.00-4.30pm	Thurgoona
Mon 9/10	Bump in/tech rehearsal	5.00-10.00pm	Butter Factory
Tue 10/10	Rehearsal on stage	6.30-10.00pm	Butter Factory
Wed 11/10	Full tech rehearsal	6.00-10.00pm	Butter Factory
Thu 12/10	Dress rehearsal	7.00-10.00pm	Butter Factory
Fri 13/10	Performance #1	7.30-9.30pm	Butter Factory
Sat 14/10	Performance #2	7.30-9.30pm	Butter Factory
Sat 14/10	Bump out	9.45-11.55pm	Butter Factory

*Additional audition times may be opened up based on demand.

Additional music/singing rehearsals may be required, where possible we will organise with the specific cast to find a suitable time in lieu of another rehearsal.

Lio (1):

LIO

In case you're the studious type, care about exact locations and junk like that, we're on the corner of Oak and Milton. Though most folks in Chicago call it Death Corner. Yeah, don't pretend you ain't heard of it. We got the highest number of gangland murders in the whole state of Illinois, on this very street corner. Maybe that's why Ernie opened the Butterfly here back in '22 - might've figured he'd pull in some high-falutin' mob types. Well, he did that, alright. And he's the richer for it. We're into the height of Prohibition right now: booze ain't been legal for nigh on nine years, and the ol' Butterfly's been open for eight of those years. Thanks to Ernie and his new buddies, they been lucky to get some of the smoothest hooch in the country in here... so smooth they don't even need to bribe the cops no more. Most of the north side's finest can be sniffed out hidin' in the Butterfly till all hours. Without a care in the world.

Tonight it's Christmas Eve. So big surprise, the place is jumpin'. We even had a Santy Claus in here before. True, he was takin' pulls from a flask of cheap bourbon, and he was packin' a 45, but hey, even Santy Claus gotta have fun, right? You see a lotta guys on their own in here, just hidin'. I'm one of those guys. What am I hidin' from? Aw, don't pretend you don't know...

Lio (2):

LIO

You're really buying this?

AMY

I'm in your head too. Which means you're buying it. Go to her.

A spotlight hits CHARLIE as LIO approaches her.

LIO

Well...you never went down in history, nobody knows your name. So I guess you stepped down eventually. After the Valentine's Day Massacre of '29, you figured you wanted a chance at living a proper life, maybe raising a family. You thought Harry would kill you, but he was overjoyed-didn't have to answer to a broad anymore. So you caught the first train back home, and didn't look back.

He takes her hands.

CHARLIE

Sounds like a nice future. Ridin' off into the sunset.

LIO

Yeah.

CHARLIE

What about our waitress friend?

LIO

Nancy? Well, she was in a pretty bad state. Jilted by her lover, embarrassed by her crush...she comes back to the Butterfly, saying...

NANCY bursts in. LIO drops CHARLIE'S hands.

LIO/NANCY

(In unison) They got the bullet out, thank God. They need to keep him in overnight, but he'll be fine. I told Leroy how I feel. In the ambulance. Told him Harry didn't mean a thing. And when Leroy wakes up in the hospital, he sees me and he's all apologetic like. Tells me he likes the boys. But he thinks I'm a real pal.

LIO trails off, staring at NANCY as she addresses ERNIE.

NANCY

I mean, can you believe that? I never even saw it comin'!

CHARLIE

And what does Ernie say?

LIO

Uh...he says...

LIO/ERNIE

Nan, I could a told you that! You were just too damn smitten to -

LIO

No, not "smitten"...

LIO/ERNIE

...too damn doe-eyed to notice!

AMY

Nice editing. What happens next?

LIO

Uh...she rings in the New Year in the Butterfly, talking to Ralph most of the night.

NANCY and RALPH begin talking at the piano in the background.

LIO

Then Ralph says maybe if she sings a little, she'll feel better.

NANCY begins to sing a slow, soft torch song. RALPH plays along.

LIO

So Nan starts to sing. And she's really putting her heart into those words. Feels every note of it. And Ralph's watching her as he plays, and he's getting an idea. Maybe he can take Nancy on the road, they can get a few shows together. He can be her manager.

Suddenly he's got a reason to carry on after leaving his wife. He can give Nancy the break she deserves. There's a light at the end of the tunnel, for both of them. What do you think?

But CHARLIE has vanished. AMY walks over to him.

AMY

Dad, watch.

RALPH stops playing, and stands. He takes NANCY's hand, and they slowly walk away.

LIO

And you, Ernie? You stay at the Butterfly. Because you love it so much. Death Corner wouldn't be the same without you.

Nancy (1):

NANCY

Quit following me, boss. No means no.

ERNIE

Just one little number, kid. They'll love it.

NANCY

(Laughs) Who'll love it, Ern? Look around you. It's nearly two AM. Lio's the only guy here, and he's happy just talkin' to the walls.

LIO

Hey, is someone taking Lio's name in vain over there?

ERNIE

Lio, wanna hear Nan sing a tune?

LIO

Would I! Nancy, I didn't know you could sing.

NANCY

Doesn't surprise me. I can't.

ERNIE

Don't listen to her, Lio. Ralph!

RALPH

Yeah?

ERNIE

Give Nan here somethin' to play with.

RALPH

Can do, boss.

He plays the intro to a bluesy number. NANCY strides over and sits on the piano keys, crushing RALPH'S hands. RALPH stops playing.

NANCY

I won't do it, Ernie.

LIO

Aw, c'mon, Nan. Do it for me?

NANCY considers it.

NANCY

I'll sing for you, Lio, on one condition.

LIO

Anything for you, buttercup.

NANCY

Right after I'm done, you go home to that wife of yours.

LIO

Now that's not fair-

NANCY

Or I could just have Leroy over there throw you out. Either way, you're outta here. But you make me this promise, and at least you get a song out of it.

RALPH

She's a smart cookie, that Nancy.

NANCY/LIO

Shut up, Ralph.

LIO

(Sighs) Okay. I'll go home. You've worn me down.

NANCY

Ralph, intro me, baby.

RALPH plays the intro again.

LIO

...but this song had better be something special.

NANCY

Oh, it's special, honey. It's your after-midnight special.

Nancy (2):

NANCY enters, and begins to wipe down the desk.

LIO

Nancy?

NANCY

Ain't that just like you, Lio. A sucker for adventure.

LIO

What are you doing here?

NANCY

You catch on fast, don't you? I'm not here, honey. I'm probably home in bed, dreamin' of guys who ain't you.

LIO

What's wrong with me?

NANCY

You're more neurotic than I am-bit of a turn-off, pal.

LIO

Neurotic ?Turn-off? Could you be more anachronistic?

NANCY

See? Proves I ain't real. But you were thinking about me. That's why I'm here. Why were you thinking about me?

LIO

You look after me, Nan. When we're at the Butterfly and I've had too many.

NANCY

What can I say? I'm an affectionate gal. But that ain't why you brought me here.

LIO

I...I'm scared, Nan. I've done nothing wrong. I don't even know anyone In Chicago, besides you guys at the bar. I don't know what they want with me. Or how they found me. I've been keeping a really low profile since I got here. I just don't get it.

NANCY

So you're usin' me as some kinda security blanket? Shoulda guessed. You want me to hold your hand or something?

LIO

(Brightens) Would you?

NANCY groans. She sits down next to him, and takes his hand. She glances at the goons.

NANCY

Not really the sociable type, are they? That one's pretty cute, though.

LIO

Oh, for crying out loud...is every man but me attractive to you?

NANCY

Hey, I'm just making conversation.

LIO

Well, make different conversation.

NANCY

Okay. Tell me about your wife.

LIO

Something else. (Sighs) I was going home to her, remember? Before the Bobbsey Twins here grabbed me.

NANCY

Well, I'm still proud of you. At least you tried to go home.

LIO

Well, you know. There's Maggie... and Amy, of course. She's fourteen.

NANCY

You've got a *kid*? Wow, I had no idea.

LIO

Well, of course you didn't. You never asked, did you?

NANCY

Now that's a little unfair. I'm a waitress, honey. The only reason I even know your name is because you order so many damn drinks. I'd say that's why this Drinkwater guy's got a beef with you-you've been draining Chicago of its booze! Where is this guy, anyway?

LIO

He's on his way. I wish he was home in bed, like you.

NANCY

Ah, but then you wouldn't get to meet him!

LIO

Exactly.

NANCY

How you doing, hon? Feeling better?

LIO

A little. This is helping.

NANCY

Yeah, I'm enjoying it. But I'm still not attracted to you.

LIO

I know, I know.

Maggie (1):

MAGGIE

You never were a good judge of distance, were you?

LIO

Maggie?

She pulls him to his feet and dusts him off.

LIO

How'd you find me?

MAGGIE

Wasn't hard. You don't exactly keep this Twenties fetish under wraps, you know.

LIO

It's not a fetish. It's just... a *fascination*. Perfectly innocent.

MAGGIE

Right. Hence that cute little waitress over there. I notice you made her a blonde. Nice touch.

LIO

You don't need to worry about her. She's got eyes for Leroy.

MAGGIE

Leroy. Geez, where do you get these names? Look, are we seeing you soon, or have you decided to move in here?

LIO

Why don't you guys come down and stay with me while I'm working? Oh, that's right, you hate Chicago.

MAGGIE

It's a New York thing-

LIO

I know. But the Butterfly kinda grows on you.

MAGGIE

So does athlete's foot. Uh, Lio?

LIO

Wifey dear?

MAGGIE

How drunk are you?

LIO

I'm having arguments with thin air-you tell me.

MAGGIE

Touché. You know the drinking doesn't impress me.

LIO

That's why I've had the courtesy to come all the way here to do it. I figured it'd annoy you less.

MAGGIE

It annoys me more that Amy is suddenly growing up without a father. Are you going to call her, at least?

LIO

In the morning, I promise.

MAGGIE

I'll believe that when I hear her cell phone ring .And until then, I'm out of here.

LIO

Really? That's kind of...sudden.

MAGGIE

You're the one making me go. I guess the plot needs to start up again. Please come home soon, Lio.

Maggie (2):

MAGGIE

Can't tell what Amy sees in that woman.

LIO sits.

LIO

Yeah, they got on like a house on fire. I couldn't believe it myself.

MAGGIE

And I suppose she's got a good story?

LIO

Oh, she's got a terrific story; wanna hear it?

MAGGIE sits next to him.

MAGGIE

No. We've got five minutes; why waste it on exposition?

LIO

You used to love my stories.

MAGGIE

I still do. They're so colourful and unique. Only now they're called excuses.

LIO

Mags -

MAGGIE

"I'm sorry I can't read to my child - I'm hiding in a bar and flirting with gangsters in the Twenties."

LIO

I haven't been flirting with her!

MAGGIE

Amy thought you were. And you know how perceptive she is.

LIO

Is she asleep?

MAGGIE

She's been asleep for hours.

LIO

I'll come round for breakfast -

MAGGIE

It's a school day tomorrow, Lio.

LIO

Then I'll pick her up after; we'll do something.

MAGGIE

(Laughs, relenting) Okay, okay. She'll like that.

LIO

I'll take her to the park.

MAGGIE

She's not a dog.

LIO

The *real* park. Central Park. To see the chess players.

MAGGIE

(Sardonically) I'm sure she'll be thrilled beyond belief.

LIO

For your information, Ms Naysayer, I've taken our daughter there on many a golden afternoon, and incidentally she loved it.

MAGGIE

I guess that's what I get for having a child with Lio Byrne. One who gets excited by old men playing chess in a park.

LIO

Hey, that's not -

MAGGIE

(Smiles) I know. I'm teasing.

LIO:

... oh. (Pauses) How long were you - ?

MAGGIE

Since you mentioned the park. Of course I know she loves it; she's that kind of kid. You've done well by her, baby.

LIO

"Baby"? What are we, still together?

MAGGIE

Sorry. That just... slipped out.

LIO sits closer to her.

LIO

Force of habit, huh?

MAGGIE

I guess.

LIO

We had fun, didn't we, Mags? I mean... we laughed, and all that?

MAGGIE

(Wistful) Yeah. Sure we did.

She turns away uncomfortably. LIO stands again, and walks to the door, facing away from her.

LIO

Did you like me, Mags?

MAGGIE turns to face him.

MAGGIE

Of course I did. What kind of question is that? I loved you.

LIO

I know you did. That wasn't my question. Did you *like* me? Was I good to be around? Were we friends?

MAGGIE

Definitely - well, at least at first. Those first couple of years, Lio... they were just wonderful. We could talk about anything. Anything at all. And when Amy came along, you were just - you were an amazing father. I don't have to tell you that. I got a little jealous of the two of you, especially after I started working again. You were at home writing, spending all that time with her... that's when I got really sad. You'd made a new best friend. You didn't need me for that, not anymore. All you needed was a wife.

LIO

(Softly) You were a good wife, Mags.

MAGGIE

Oh, let's not kid around; I was a *great* wife.

LIO

You were. The best.

They catch each other's eye for a moment, then turn away.

Amy:

LIO

I don't feel it. I don't think I'll feel forty till I hit fifty. Oh, that's right, Maggie says I'm a big kid too. It's not enough that I'm a bad father.

AMY enters.

AMY

Mom didn't say that, Lio.

LIO

What are you doing here?

AMY

I guess you miss me. You always do when you want to stop thinking about Mom.

LIO

I miss you other times too, you know. You're not just a distraction.

AMY

Yeah, yeah. So what's this place you're hiding in?

LIO

It's just a bar.

AMY

So this is a bar. Huh. Not very exciting. And this is what they're keeping from me till I'm twenty-one?

LIO

'fraid so, honey.

AMY

Pfft. Like I care. All people do here is get drunk. I can go to Kelly Forrester's Christmas party for that. Care factor zero, Lio.

LIO

Would you stop calling me Lio?

AMY

You're the one who's doing it. You must think it's cute or something.

LIO

Now I know you're not real.

AMY

How?

LIO

You're speaking your mind. You never do that in real life.

AMY

I do sometimes; you just never notice. Now stop being infantile, get out of this bar and go call me.

LIO

Jesus, "infantile"? Could you be any *less* real?

AMY

Fine. I'll go. Are you sober yet?

LIO

It's hard to tell. Is Nancy smiling at me?

AMY

Who in the hell is Nancy?

LIO

That waitress over there. Is she smiling at me?

AMY

Dad, she's not even looking at you.

LIO

Then I must be sober. When I'm drunk, pretty girls are always smiling at me.

AMY

Hmm. She is pretty. You know her well?

LIO

(Dreamily) She makes me coffee.

AMY

It's Fate, then. If you can tear her away from that doorman she's staring at.

LIO

What? - Hey! She can't have Leroy!

AMY

Why, you want him for yourself?

LIO

No! She just - she's barking up the wrong tree there, is all.

AMY

What makes you so sure?

LIO

I'll tell you when you're older.

AMY

Figures. I'm going now.

She hugs him.

LIO

Hey, how'd you do that?

AMY

(Laughs) I'm not a ghost, Dad. Go call me. I love you.

Callie (1):

CALLIE enters, and looks around in awe.

CALLIE

Lio, this place is amazing!

LIO

Yeah, I thought you'd like it.

CALLIE

I mean, it is such a fucking *dive*. I can't believe places like this actually exist.

LIO

Live and learn, babe.

CALLIE

Yeah, if *I* was gonna run away from my family and all my responsibilities, I'd *definitely* come here.

LIO

Oh god, not you too? How come you're all against me?

CALLIE

Because you're *wrong*, Lio. So damn wrong. And you know it. That's why you're feeling so guilty.

LIO

Really? I thought it was just all the alcohol.

CALLIE

Believe me, that hasn't helped. You remember that first year in college? When you asked me out? And you were so fucking confident? You were trying to convince me we were made for each other, it was written in the stars, all that bullshit.

LIO

I might well have been drunk on that occasion too.

CALLIE

You were. So was I. Hence all the sex. But my point is, you were wrong. We weren't meant to be together. If I was meant for anything in your life, it was to be your friend. You see? You were wrong then, you've been wrong zillions of times since then -

LIO

- as you so frequently inform me -

CALLIE

- and you're wrong *now*.

LIO

You don't know what you're -

CALLIE

Lio, Delaware.

Silence.

LIO

Dela - you're Delawaring me? Over this?

CALLIE

Hon, this is the biggest fuckin' Delaware you've ever landed in. You've got one chance to fix it. And what are you doing with that one chance? Drowning it at the Butterfly.

LIO

I should've known my conscience would look like you. Known me, what is it, twenty years now? Always looking out for me, keeping me from doing anything stupid. And where are you, Callie? Huh? Where are you? Hong goddamn Kong.

CALLIE

It's business, Lio. I'm there on business. I have a job. Like you used to. And we're all your conscience, babe. Me, Maggie, Amy... I'm pretty sure your mother's in here somewhere - I'll get her for you if you like -

LIO

No! Please, not her. Not now. You guys have put me through enough tonight. Callie, come back and look after me. Stay with me for a while.

CALLIE

Where exactly? You've only got one home, Lio, currently occupied by your wife and daughter. Remember them? Go home to your family, babe. Hong Kong needs me.

LIO

I need you.

CALLIE

You need sleep, is what you need. And a good sharp kick in the head.

Callie (2):

LIO

Callie!

CALLIE

Loser!

They hug.

LIO

What are you doing here?

CALLIE

Well, I figured you gotta spend New Year's with someone you know. Come on, take me for a spin.

The song begins, and LIO and CALLIE dance.

LIO

Hey, we know this one.

CALLIE

Our housewarming party.

LIO

That's right. We drove all our guests mad.

CALLIE

"Turn off that goddamn old fart music!!!"

LIO

And what did we do?

CALLIE

I believe we did something like this...

*** SONG ***

CALLIE

You're looking better, Lio.

LIO

Thanks. And thanks for coming back. I know you didn't have to.

CALLIE

Don't get used to it; consider this a late Christmas present. After this, you're gonna have to wait till I'm home.

LIO

What is it, another six months?

CALLIE

Just about. You think you can handle it?

LIO

Depends.

CALLIE

Uh oh. Why don't I like the sound of this?

LIO

If this is a Christmas present... did you bring the mistletoe?

CALLIE

(Groans) I swear, Lio, you haven't grown up one bit since college. But since you ask, yes I did.

She pulls a sprig of mistletoe out from inside her bra.

LIO

Nice place to keep it.

CALLIE

Are you kidding? This thing's been scratching my tits all night. The things I do for you.

She holds the mistletoe above their heads.

LIO

Yeah, but remember you're helping out a lonely friend.

He leans in to kiss her; she shoves him.

CALLIE

Speaking of which, buddy, what was the deal on Christmas Eve?

LIO

What do you mean?

CALLIE

You know, with the little wife?

LIO

So I'm not allowed to kiss my own wife now?

CALLIE

Not when she's not really *there*. You don't want her back, do you?

LIO

No! I just got to remembering... how good it used to be.

CALLIE

(Sighs) You live in the past too much, Lio. With Maggie, and the mistletoe, and... and this goddamned place!

She stalks over to the bar.

CALLIE

Scotch on the Rocks, Ern.

Charlie (1):

LIO

What was your name again? Miss...

CHARLIE

Drinkwater. Charlotte Drinkwater.

LIO

... ah.

CHARLIE

... and you're Elliot Byrne.

LIO

Lio, if you don't mind.

CHARLIE

Byrne... Irish blood?

LIO

No thanks, I'm driving.

CHARLIE

Cute, Lio. My grandfather was born in Ireland. Took the family over here out of boredom, they say. And there's never a dull moment in Chicago, is there, Lio?

LIO

This is all very fascinating; meanwhile, you're a woman.

CHARLIE

I see you've been taking notes.

LIO

Ernie never said anything about you being a -

CHARLIE

That's 'cause Ernie knows to keep his trap shut. Most people don't know. I like to keep a low profile, work things from the shadows. You're one of the precious few who know my secret.

LIO

It's an honour. What am I doing here?

CHARLIE

Huh. Funny... I wanted to ask you the same thing.

LIO

Oh, you don't know? These two gentlemen here came and picked me up - have you met them? Stan, Ollie, meet Charlotte Drinkwater, world's first Beer Baroness.

CHARLIE

Did I say you were cute, Byrne? 'cause you're gettin' cuter by the minute. I know what you're doing in my office. What I'd really like to know is what exactly you're doing in Chicago.

LIO

Sorry, I wasn't aware the city was invite-only.

CHARLIE

(Sighs) Herb?

HERB the goon slaps LIO in the face.

LIO

Ow! Jesus Christ!

CHARLIE

Try not to blaspheme, Lio - Herb's a Catholic. Now I'll ask again - what are you doing in Chicago? You got family here? Is it business? You've been buzzin' around the Butterfly every night for close to a year now. That kinda thing gets you noticed, Lio. By all the wrong people.

LIO

Like you?

CHARLIE

That's right, Lio. I'm the wrong people. The wrongest of the wrong. Oh, you might be thinking, "Yeah, she's just playin' it tough, tryin' to be Capone"... but I'll tell you something, Lio - I got tricks up my sleeve that ol' Al never thought of. They make him look like some cheap racketeer from Ohio. You think Al's scary? Well, like another Al says... you ain't seen nothin' yet.

LIO

(Under his breath) Heard.

CHARLIE

How's that?

LIO

(Louder) That's heard. You're quoting *The Jazz Singer*, right? It's "You ain't heard nothin' yet". Because it was the first talking picture. Get it?

CHARLIE

What are you trying to prove, Lio?

LIO

Simple. I'm not afraid of you. My mother always said, "Lio, never fear a woman who misquotes Jolson."

CHARLIE

Herb.

HERB slaps him again, harder.

CHARLIE

Your mother ever do that to you, Lio?

LIO

(Rubbing his face) Constantly.

CHARLIE

Hard to see why, co-operative guy like you. Feel like singin' yet?

LIO begins singing the song NANCY was singing before. HERB goes to slap him again, but LIO yells out.

LIO

Okay, okay! I'm here because I'm hiding from my wife.

Pause.

CHARLIE

That's a new one, I gotta say. You ever heard that one, Herb?

HERB shakes his head. LIO looks up at him.

LIO

Well, I'm sorry to hear that, Herb, but it's the truth.

CHARLIE

And why are you hiding from your wife, Lio? She got a contract out on you?

LIO

I don't think that's any of your business.

CHARLIE

Lio, Lio, Lio. Look around you. You're in my office. You're in Chicago. My city. Everything is my business. You screwin' around on her, Lio? Some cheap dime-store whore? That little bitch from the Butterfly?

LIO

No! It's a little more complicated than that.

CHARLIE

Good! I hate the dull ones.

She pulls up a chair.

LIO

What are you doing?

CHARLIE

What's it look like? I'm getting comfy. What, is it embarrassing? Herb, Danny, take off.

The goons leave the room.

CHARLIE

Okay, buddy, no more excuses. You got my full attention. And don't think of running out that door, your friends Stan and Ollie are waiting right outside. Aren't you, boys?

Silence from the hall.

CHARLIE

See? Now I want to hear this complicated tale of yours. If I like what I hear, we might talk about you getting out of town, going free. If I don't... well, that's a bit more... complicated.

Charlie (2):

LIO: Drink?

CHARLIE: ... sure.

They sit at the bar.

CHARLIE: Some of Daddy's finest, Ern.

ERNIE: Sure thing, Ma'am.

LIO checks his watch.

LIO: Few minutes to midnight. Sayonara, nineteen twenty-eight.

CHARLIE: How's it been for you?

LIO: Different. I'll say that. A nice change from my old life.

CHARLIE: You don't mean that.

LIO: How do you know?

CHARLIE: I saw you with Maggie, and your kid. You've been trying to replace that life, but deep down you know you never could. You still love them.

ERNIE gives CHARLIE her drink.

CHARLIE: I can't tell you how sick I am of this stuff.

They both laugh. LIO picks up the drink, and pours it behind the bar. They laugh again.

LIO: Then give it up.

CHARLIE: What, drinking?

LIO: No, the racket. It's not you. I remember what you said about not getting a social life, cooped up in that office of yours. You want to be playing gin with all those low-lifers, not giving them orders. You didn't really feel good about shooting Leroy, did you? Or turning Harry Teschedi over to the cops? And I know you wouldn't have shot Nancy. She's too much like you.

CHARLIE scoffs, and hangs her head. At his piano, RALPH vamps a little. CHARLIE raises her head and looks over toward the piano. She looks at LIO, almost in tears. She gives a pathetic half-laugh.

CHARLIE: Feel like once around the ballroom?

LIO: I thought you'd never ask.

He gets up, takes her hand, and leads her over to the dance floor.

LIO: Ralph, care to give us a slow one?

RALPH: Hey, anything for the gal who turned ol' Harry in.

He plays a slow number, and they dance.

***** SONG *****

CHARLIE: You're not bad, Byrne.

LIO: Likewise. You know, you're the second pretty girl I've danced with tonight. Must be my lucky night.

CHARLIE: You think I'm pretty?

LIO: Well... prettier than Capone, anyway.

CHARLIE: You sweet-talker, you. You're lucky I can't shoot you.

LIO: Why is that, exactly?

CHARLIE: I like you too much.

LIO: Flattery will get you everywhere.

He spins her.

LIO: What's the time?

CHARLIE grabs LIO's arm, and checks his watch.

CHARLIE: We got thirty seconds. Anything left to say?

LIO: Plenty. But I'll keep it to myself.

CHARLIE: Oh, why's that?

LIO: I like you too much.

He kisses her. Suddenly the music stops, and CHARLIE pulls away.

LIO: Hey, what gives?

CHARLIE: Hidin' at the Butterfly all this time is one thing, Byrne. Kissing a fictional character is a whole 'nother ballgame. Face it, you've gotta go home.

Ernie:

LIO

I love you.

ERNIE

Yeah, I love you too, buddy. What'll it be?

LIO

(Grins) Vodka martini. Shaken, not stirred.

Silence. He does not laugh.

LIO

Beer.

ERNIE places a beer in front of him.

ERNIE

Courtesy of Charlie Drinkwater.

LIO

(Chuckles) Yeah. Wait a minute... who?

ERNIE

Charlie Drinkwater. How long you been coming here, Lio?

LIO

Dunno... six months?

ERNIE

Nearly a year now. and you're telling me you don't know the name Charlie Drinkwater?

LIO

Ernie, my balding friend, you must remember that I spend the majority of my Butterfly time incredibly drunk.

ERNIE

Drunk is one thing, Lio. Stupid's another. Charlie Drinkwater is only the important man in this part of Chicago.

LIO

What makes him so big?

ERNIE

Look at what you got in your hand, buddy. Drinkwater is the booze king. Controls the flow.

LIO

So he's a gangster.

ERNIE

(Laughs) No. He's *the* gangster. He could shit in Capone's hat, and hand it to Dillinger on his way out. He's the one man you do not want to piss off.

LIO

I'll keep that in mind.

Ralph:

RALPH

Still here, Mister Lio?

LIO

Looks like it, Ralph. You too, huh?

RALPH

Heck, my ass is at this piano till three o'clock. That's why I thank the Lord for opium.

LIO

Yeah, he never does get due credit for that. Your wife wait up for you, Ralph?

RALPH

Man, my wife's been dead since Twenty-Five. Drive-by, down on Third.

LIO

A drive-by... you mean a drive-by shooting?

RALPH

Only kind of drive-by I know.

LIO

Wow, I'm sorry to hear that.

RALPH

So was I. I was in New Orleans when it happened. Bullet was meant for me.

LIO

For you? Who wanted you dead?

RALPH

I'd say it was one of Harry's boys.

LIO

And Harry would be...?

RALPH

(Laughs) How long you been comin' here, Lio?

LIO

(Groans) Oh God, not that again. Look, Ralph, let's just say I'm an idiot who doesn't keep up with the news, okay? Now who's this Harry?

RALPH

That'd be Harry Teschedi, he gets the chair next week. Ran all the business down here, till that Drinkwater moved in.

LIO

Drinkwater. What do you know about him?

RALPH

Only what Ernie's told me, and what I've caught in the *Trib*. He turned up last Christmas, just outta the blue. Brought all his guys in, set up this big meeting with old Harry. Told him he was takin' over the business in this part of town. Ernie says Harry laughed his ass off hearin' this. But Drinkwater, he's pretty damn smart. Had it all worked out from the beginning. Harry stands up, tells Drinkwater "I'll see you in Hell", or somethin', and him and his men just up and walk out. And of course, Drinkwater's arranged it so's Harry and his guys walk straight out into a field of blue.

LIO

Cops?

RALPH

Over eighty of Chicago's finest. So then all this shit comes out about Harry - old guy's such a professional, he knows his number's up, so he sings like a proud little canary. I gotta say, I owe that Drinkwater a big debt of thanks, for savin' my life and all.

LIO

But why was Harry after you in the first place?

RALPH

Oh... Harry used to deal in a bit of opium, too. Had a good thing goin' on with the local Chinks. Anyway, I used to play Friday nights down at this den they've closed down now. And old Harry owned a pretty fair piece of the dough they brought in. Which of course meant my cut was always so damn low. So this one Friday night, I decide I ain't gonna stand for it no more. So when no one's lookin', I grab what I can from the night's takings, and stash it in the piano.

LIO

Nice work.

RALPH

You'd think so, wouldn't you? Well, a week later, the cops bust in and shut the place down, and Harry makes a break for it. But before he goes, he sees the cops tearin' the place apart. And he sees one of them lift the piano lid and find all that dough I'd taken. And I see his face. And now not only am I out of a job, but I've lost all that money, and old Harry has put a contract out on me. Bastards got my Doris instead.

LIO

I'm really sorry, Ralph.

RALPH

It's okay. The piano player at the Butterfly moved to New York, and I knew Jackie from the war, so he fixed me up the day after the bust. And as for Doris... well, I've got my Jelly Roll to keep me company.

He starts playing a Jelly Roll Morton song.



The Other Theatre Company

Butterfly Lounge

DIRECTOR: Alexander Gibbs

Audition Dates: 27 and 28 May 2017

Please book your audition time at www.trybooking.com/276533

Audition Form

Please complete as much of the form as possible, but don't worry if you can't complete all sections or have no previous experience.

(Please print clearly)

Name: _____

Sex: _____ Age: _____ Height: _____

Address: _____

Town: _____ State: _____ Postcode: _____

Phone: _____ Email: _____

What role/s are you auditioning for?

Principle roles Cameo/minor roles Small speaking part

Previous Theatre Experience

Principle roles Cameo/minor roles Small speaking part no previous experience

Please complete the following (only the 4 most recent productions) or attach a brief resume.

	Year	Show	Role	Company
1				
2				
3				
4				

Training/Education

Trained with: _____ for __ years

Trained with: _____ for __ years

Additional Skills

Please list any **injuries** or restrictions which may affect your ability to rehearse or perform

❖ All cast members are required to become financial members of The Other Theatre Company Inc. Current fee structure:

Single	\$20.00
Concession/Student	\$15.00
Family (2 adults, 3 child)	\$40.00

- ❖ As well as performing, cast members may be given the opportunity to help with set construction, prop making.
- ❖ All cast will be required to supply their own makeup for the show at their own expense.
- ❖ All cast members should be aware that they may be required for publicity and promotional purposes including the distribution of production photos.
- ❖ The Other Theatre Company reserves the right to request any cast/production member to withdraw from a production at any given time if their conduct/performance is considered unsatisfactory.
- ❖ If you are not cast, would you consider working in wardrobe, backstage, set construction, Front of House etc? Yes No

Audition and casting Requirements

All auditionees should familiarise themselves with the play prior to auditioning.

Auditionees should expect to have their photos taken as part of their audition.

It is encouraged that you audition for more than one role, preferably a main character and minor character. And you may be asked to audition for a role you have not chosen - so be prepared!

You should check the schedule to ensure you are available for all rehearsals and performances. If you have conflicts, please let us know.

Don't be nervous, give it your all, you have nothing to lose and only 20 minutes to make an impression. Prior performance experience is not a hindrance.

Please arrive 10 minutes before your audition time as it will give you time to get into a comfort zone before you audition.

I am aware that, if successful in my audition, I have committed to attend ALL rehearsals and production dates required of me and understand that if my performance during rehearsal is not up to standard, and that my absence from rehearsal without reasonable cause or without advising anyone could necessitate my replacement and withdrawal from the show. I have read this audition form and if I am accepted as a member of the cast I agree to abide by all the above-mentioned conditions.

The Other Theatre Company, in the course of its business, collects certain information relating to member and auditionees. The Other Theatre Company ensures that it will:

1. Keep confidential the data collected and take all steps as may be necessary to safeguard the confidentiality of the data.
2. Not disclose the data to any person unless disclosure is necessary for the provision of the services provided:
 - or has been requested and authorised by the member/auditionee;
 - or is required by law.

Signed: _____ Dated: _____

Parent/Guardian: _____

If auditionee is under the age of 18