

*BYU Department of Theatre and Media Arts*

# THE FOREIGNER

by LARRY SHUE



PARDOE THEATRE  
OCTOBER 11-28, 7:30 P.M.





# REPORTING ARTS AND CULTURE

**THE DAILY UNIVERSE**  
 The Voice of the Brigham Young University Community



**4**  
**TIMES OF TRANSITION**  
*Director's Note*



**7**  
**COMPANY BIOS**



**10**  
**COMEDY: REVEALING TRUTHS**  
*Dramaturg's Note*



**13**  
**STUDY GUIDE**



Set in the early 1980s at  
 Betty Meeks's Fishing Lodge Resort,  
 Tilghman County, Georgia

## ACT I

Scene I: Evening  
 Scene II: The following morning

## ACT II

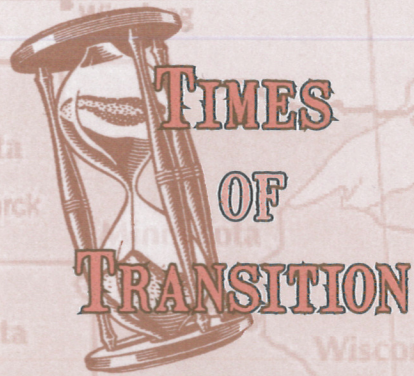
Scene I: Afternoon, two days later  
 Scene II: That evening

# THE CAST

Betty Meeks.....BreAnne Folkman  
 Catherine Simms ..... Brittnei Bills  
 Charlie Baker..... David Smith  
 Ellard Simms ..... Mitchell Glass  
 "Froggy" LeSueur..... Joseph Reidhead  
 Owen Musser..... Ben Phalen  
 Rev. David Marshall Lee..... David Bunnell

Originally produced by the Milwaukee Repertory Theatre, Wilwaukee, Wisconsin.  
 Produced by special arrangement with Dramatists Play Service, Inc.





Although Larry Shue's *The Foreigner* has become one of American theatre's most beloved comedies, it would be a mistake to regard it as nothing but entertaining fluff. Charlie, the shy visitor to Betty's fishing lodge who is forced to reinvent himself as a 'foreigner,' steps into the Deep South when it was also reinventing itself.

In the early 1980s, when Shue wrote and set his play, major newsmagazines applauded the emergence of "The New South." Progressive Southern governors, including Jimmy Carter in Georgia and Bill Clinton in Arkansas, had consciously distanced their states from the racial hatred, poverty and ignorance typically associated with the region. New businesses sprung up, and existing businesses were given development funds to attract tourists to see more positive attributes of Southern culture, including Southern hospitality, friendliness, and cuisine. Similarly, in *The Foreigner*, Betty clearly hopes her lodge can become a magnet for New South tourism.

At around this time, the Ku Klux Klan was revamping its image. Led

by media-savvy Grand Wizard David Duke, the Klan began changing their nomenclature—"National Director" replaced "Grand Wizard"—and attire, trading white robes for business suits. It's no accident Shue gave the play's villain the first name 'David,' nor that he's good looking, soft-spoken, and outwardly reasonable. Meanwhile the Klan's rank-and-file members chafed a bit at this new approach, as represented in the play by the xenophobic Owen.



David Duke—National Director of the KKK

It's worth noting Betty, Catherine and Ellard all loathe the Klan, as did the vast majority of Southerners. And so *The Foreigner* becomes a metaphor for intra-cultural struggle, with the radical right battling the reasonable middle for legitimacy. Ultimately, xenophobic hatred loses to Charlie's crafty good sense, Ellard's innocence, Catherine's practicality and Betty's kindness. Shue's play is a sunny comedy, but it's not without its darker tones. The best and truest American impulses find reflection in Betty and her guests, but violence and hatred still lurk outside the door. Fortunately, King Buddy waits with a croquet mallet in hand. ☐

Director .....	Eric Samuelson
Dramaturg .....	Julie Volk
Production Stage Manager .....	Danielle Palliser
Assistant Stage Manager .....	Janice Jenson
Scenic Designer .....	Eric Fielding
Assistant Scenic Designer .....	Linda Reed, Melissa Webb
Costume/Hair, and Makeup Designer .....	Erika Landeen
Assistant Costume/Hair and Makeup Designer .....	Chantel Matheson
Makeup and Hair Running Crews .....	TMA 267 and 367 Students
Lighting Designer .....	Rebecca Roberts
Light Board Operator .....	Matthew Georgeson
Assistant Lighting Designer .....	Anna Kron
Sound Designer .....	Troy Sales
Sound Engineer .....	Joseph Belliston
Technical Crew .....	TMA 360 Students
Dialect Coach .....	Stephanie Breinholt

Mounts courtesy of  
BYU's MONTE L. BEAN LIFE SCIENCE MUSEUM





MAKE A GOOD IMPRESSION.



THE GAMES CENTER IS THE PERFECT LOCATION FOR DATES, PARTIES, FAMILY ACTIVITIES OR TO JUST HAVE A GOOD TIME. For more information visit us at [gamescenter.byu.edu](http://gamescenter.byu.edu).

BYU GAMES CENTER • 1171 Wilkinson Student Center • (801) 422-4370

7468JNL82006

## The Cast

**Brittni Bills** (*Katherine*), Orem, UT, is a senior double majoring in the BFA acting program and theatre education. Recent credits include Katrina in *The Legend of Sleepy Hollow* at the Emerging Artists Theater, NY, Maria in *West Side Story* at the Hale Center Theater and the SCERA Shell, and Brooke/Vicki in *Noises Off* at the Springville Playhouse. She has also been seen as Susan in BYU's *The Lion, the Witch and the Wardrobe*.

**David Bunnell** (*David Lee*), Spokane, WA, is a senior in mathematics education with a minor in theatre education. Most recently he played Claudio in *Much Ado About Nothing* at the Provo Theatre Company. At BYU he performed in *The Lion, the Witch and the Wardrobe* and worked with playwright Steven Dietz in *Handing Down the Names*. Before coming to Utah he performed with the Spokane Theatrical Company in Washington.

**BreAnne Folkman** (*Betty Meeks*), Orem, UT, is a junior majoring in both music dance theatre and theatre education. BreAnne just returned from BYU's semester abroad in London where she studied theatre. Recent Credits

include Amneris in *Aida*, Belle in *Beauty and the Beast*, and the title role in *Jane Eyre*, all at the Hale Center Theater, and Laury in *Oklahoma* at the SCERA Shell.

**Mitchell Glass** (*Ellard*), Mesa, AZ, is a sophomore majoring in theatre arts education. Recent credits include *Really Rosie* with the Mesa Arts Center and *The Scarlet Pimpernel* with MCC Musical Productions where he served as assistant director/choreographer.

**Ben Phelan** (*Owen*), Springville, UT, is a junior majoring in theatre arts education. Recent credits include Matthew in *Sarah, Plain and Tall*, Sebastian in *Twelfth Night*, and Speed in *The Two Gentlemen of Verona*.

**Joseph Reidhead** (*S/Sgt. Froggy Lesueur*), Mesa, AZ, is a sophomore majoring in chemistry. Recent credits include the title role in *Jared Hawthorne*.

**David Smith** (*Charlie*), Ft. Worth, TX, is a senior majoring in media music and minoring in advertising. He has just returned from serving as a performing missionary in Nauvoo. This is his first BYU production. Other recent credits include Tony in *West Side Story*, Lumiere in *Beauty and the Beast*, both at the Hale Center Theatre Orem, and Will Parker in *Oklahoma!* at the SCERA Shell.



## Production Staff

**Eric Fielding** (*Scenic Designer*), Orem, UT, is resident set designer for BYU Theatre and heads the scenic design curriculum. His work was seen in the recent BYU productions of *The Two Gentlemen of Verona*, *Nathan the Wise*, and *Fuente Ovejuna*, as well as *The Pirates of Penzance* for Utah Opera and *South Pacific* and *Peter Pan* for Tuacahn.

**Clarissa Helps** (*Props Designer*), Provo, UT, is a sophomore majoring in animation with a minor in Japanese. Recent credits include prop designer for *Sarah, Plain and Tall*, and assisting in *Aida* and *Arsenic and Old Lace*.

**Janice Jenson** (*Assistant Stage Manager*), Riverside, CA, is a junior majoring in theatre arts studies with an emphasis in stage and theatre management. Recent credits include assistant stage managing *The Complete Works of Shakespeare (Abridged)* and the Spring Opera at BYU.

**Anna Kron** (*Assistant Lighting Designer*), Dublin, OH, is a sophomore majoring in theatre arts studies with an emphasis in lighting design. Recent credits include being a dresser for *Aida*. She works on the DAP Electrics crew.

**Erika Landeen** (*Costume/Makeup Designer*), Sandy, UT, is a senior majoring in theatre arts studies with a minor in English. Recent credits include assistant costume designer for *The Music Man*, and costume and makeup designer for *The Boxcar Children*, both at BYU.

**Chantel Matheson** (*Assistant Costume Designer*), Orem, UT, is a junior majoring in theatre art studies, with a focus in costume design.

**Danielle Palliser** (*Production Stage Manager*), Tucson, AZ, is a senior majoring in theatre arts studies with minors in art history and mathematics. Recent credits include producing various short films for Children's Media Initiative and assistant stage managing BYU's *Crazy for You*. Performing credits include *Sweeney Todd*, Anita in *West Side Story*, and Mrs. Appleyard in *Picnic at Hanging Rock*.

**Rebecca Roberts** (*Lighting Designer*), St. George, UT, is a senior at BYU. She is the master electrician for BYU's *Living Legends*. She also recently designed the BYU production *Getting Married*, and works as a member of the DAP Electrics crew.

**Troy Sales** (*Sound Designer*), Spanish Fork, UT, is a mastering engineer and

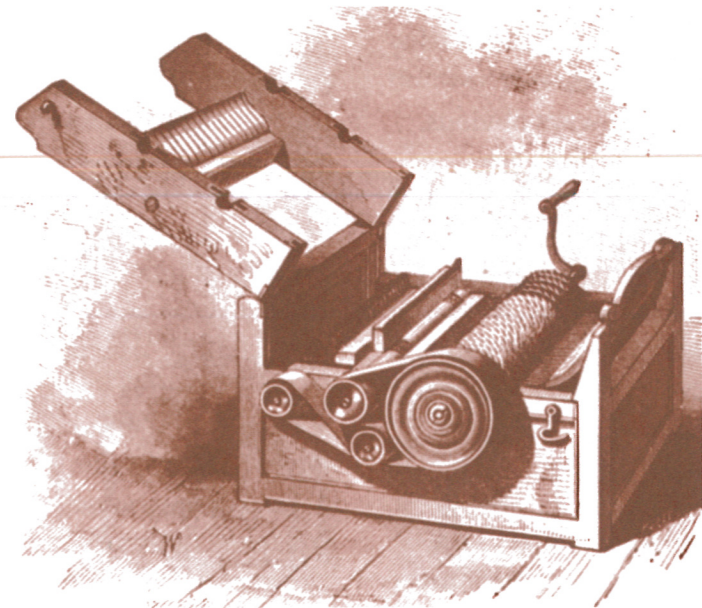
## Production Staff

sound designer at BYU. You can hear his latest work on BYU's CD releases of Vocal Point, Men's Chorus, and Concert Choir. His sound design work includes the last 15 years of BYU dance, gymnastics, and *Living Legends* productions and tours. He has also live-mixed BYU's *Anything Goes* and SCERA Shell's *The King and I*.

**Eric Samuelson** (*Director*), has been on the BYU faculty since 1992, teaching playwriting. Recent directing credits include *Rule a Wife and Have a Wife*, and *Copenhagen*. BYU has also produced several of his plays, including *Family*, *The Way We're Wired*, and *A Love Affair With Electrons*.

**Michelle Schovaers** (*Assistant Stage Manager*), Salt Lake City, UT, is a senior emphasising in stage management and minoring in english. Recent credits include assistant stage managing *Peter Pan* and *Stadium of Fire*, and stage managing *Beauty and the Beast* and *The Best Christmas Pageant Ever*.

**Julie Volk** (*Dramaturg*), West Chicago, IL, is a senior majoring in theatre arts studies with a minor in music. Recent credits include Mrs. Squires in *The Music Man* at BYU, *Sweeny Todd*, and assistant stage manager and sound for *The Miracle Worker*.





# COMEDY: REVEALING TRUTHS



"There is much truth in jest." In our modern world, established on a foundation of wit, sarcasm, and humor, the significance of this well-known saying is substantial. While serving to make us laugh and enjoy life, comedy can also reveal truths. Beyond simple entertainment, comedy is effective in teaching serious topics and conveying a deeper meaning. It allows people to approach hard subjects in a way that feels safe, distancing them from their emotions, which permits them to connect with the material on a different level.

However, these deeper meanings aren't always obvious. Serious issues and ideas are usually associated with tragedies and dramas because they specifically target the audience's emotions in order to reach them. S. J. Potts, author of the book *Comedy*, states, "the truth is, that just as the emotions evoked by tragedy are too complex to be called merely sad, so comedy is too complex to be called merely funny." While many people often

make the mistake of believing that comedy is simple escapism, the genre is fully utilized when, like tragedy, we explore the many layers that serve to make it more meaningful.

For example, in *The Foreigner*, the characters come in contact with the Ku Klux Klan. Knowing of the past violence and terror associated with the KKK, it is not hard to grasp the severity of an encounter with them. At first, it



may seem difficult to accept these dealings as comedic, and we may uneasiness towards our urge to laugh. However, when something as horrific as the KKK is dealt with through comedy, the ability of the audience to distance itself from the happenings on stage allows an opportunity to face it and its place in our history and the chance to grapple with issues that are often hard to face. By infusing subjects of a serious nature with comedy, the playwright, Larry Shue, allows us to see them in a different light. By putting these characters, ideas, and subjects in a comedic situation, he makes it possible for us to learn more about them, and about ourselves, through the lens of laughter.

While many enjoy comedies as a night of light fun and laughter, *The Journal of Philosophy* (in "The Meaning of Comedy") states, "Comedy is by its very nature a more revolutionary affair than tragedy." In times of social change and unrest comedy becomes an increasingly important catalyst for change. The distance created



through our laughter, especially at things that in everyday life we would not find funny, opens up the opportunity for us to see what is in need of change. Like French philosopher Bergson said, "Laughter is, above all, a corrective."

This play does deal with very real issues in a comedic way. It is fun and entertaining and can easily be enjoyed just on this level. Through Larry Shue's clever and hilarious writing, however, he invites us to think about more serious things. Comedy is the tool with which *The Foreigner* reveals a number of important truths. ■

## Bibliography:

- Bennett, Robert A. "Time for Comedy." *The English Journal*, Vol. 53, No. 4 (Apr. 1964), 248-255.
- Feibleman, James. "The Meaning of Comedy." *The Journal of Philosophy*, Vol. 35, No. 16, (Aug. 4, 1938), 421-432.





Artistic Director .....	Rodger D. Sorensen
Division of Design and Production Director .....	Rory Scanlon
Production Manager .....	Russell D. Richins
Production Coordinator .....	Tracey Woolley
Production Assistants .....	Danniey Palliser, Janice Jenson

Resident Lighting Advisor .....	Michael G. Handley
Assistant Lighting Designer .....	Marianne Ohran
Master Electrician .....	Matthew Georgeson
Electrics Crew .....	Elizabeth Bunch, Brett Condron, Heidi Rebarchik, Josh Gubler, Anna Kron, Keith Merrill, Rebecca Roberts, Josh Roberts, Christopher Sexton
Sound Coordinator .....	Troy Streeter
Sound Crew .....	Sam Schwendiman, Stuart Maxfield, Joseph Belliston

Marketing Assistants .....Martin Pulido, Bryce Youngquist, Marta Rovira  
Poster Design..... Rebecca Jacobson

Publicity Photographer.....	Mark Philbrick
Business Manager .....	Kyle Nielsen
Accountants .....	Aric Johnstone, Rohit Adhikary Mariah Turner, Danny Dalton

Scheduling Manager .....	Paul Duerden
Scheduling Coordinator .....	Clare Gourley
Scheduling Secretaries .....	Analise Richards, LynDee Winterton
Ticket Office Manager .....	Paul Duerden
Ticket Office Administrator .....	Luke Rebarchik
Ticket Office Accountant .....	Jennifer Baker
Ticket Office Shift Supervisors .....	Katherine Cole, Elise Fisher, Maren Tucker
Ticket Office Cashiers .....	Jared Brenner, Emily Carter, Julianna Hopkins, Katie King, Byron Kirkland, Ariann Overson, Jenilyn Reeves, Elizabeth Thomas, Margaret Winn
Front of House Manager .....	Clare Gourley
House Managers .....	Cynthia Cluff, Scott Barton, Cy Wood, Jacob Long, Ben Sparks
Ushers .....	Tiffany Bohne, Anna Cluff, Stefi Davis, Melissa Engstrom, Amberly Lee, Sara Logan, Heather McIlroy, Sara Scott, Suzanne Smith

