

# Little Shop of Horrors

## Director's Vision

Welcome to the 2012 Farmington Players Production of Little Shop of Horrors! I am looking forward to this adventurous trip with you and I know we will all create an incredible show together!

The first thing you need to know is the mandatory rehearsal dates and show dates.

**REHEARSALS:** April 14 or 15 (Tech 1); April 18 (Cast/Orchestra-Music Only rehearsal); April 22 (Tech 2); April 23, 24 & 25 (Dress)

**PERFORMANCES:** April 27 (8 pm, Opening Night); April 28 (8 pm); April 29 (2 pm); May 3 (8 pm); May 4 (8 pm); May 5 (8 pm); May 6 (2 pm); May 11 (8 pm); May 12 (8 pm); May 13 (2 pm, Mother's Day); May 17 (8 pm); May 18 (8 pm); May 19 (8 pm, Closing Night); May 20 - Set Strike, Time TBD

A little about me first, I am a seasoned director/musical director as well as actor/singer and I have been a professional singer for over 19 years so I have experience on both sides of the directors' table. My style as a director is collaborative. I welcome questions, feedback and ideas from my actors and crew but at the end of the day, someone has to make the ultimate decision of how things are done. Having said that, I have a definite vision for this show but it is a big picture vision. I am not the type of director that determines exactly how many steps you take here, and then tells you to turn ¼ turn towards the audience and on this word do that with your left pinky finger. That is simply to say, I know where I want things to happen on the stage, the mood in which I want them performed, the general color scheme and layout of the set/lighting design, how the interaction should feel between the actors...but the nuances and details will come from working together and working as a cast (aka I expect my actors to bring some of their own thoughts, actions, personality, input to each rehearsal). Once I have the palette of the stage with the actors together and in front of me, we will work together to create our show.

My overall vision for the show is to bring back the creepy from the original movie into the campy of the musical. I really have no "character types" in mind beyond what I have described below. I don't have a certain age or look in my mind, so everyone that wants to audition SHOULD! My philosophy of this show is that each actor has the responsibility to bring their own creativity and ability to grow a character based on the script, my description below, their own personality and of course, the rest of the cast. I DEFINITELY DO NOT want to reproduce some other production of Little Shop to include, perhaps most importantly, voice styling. By that I mean, if you want to use a recording to help you learn your notes, be very careful. Sometimes too, the music on a particular recording is not what is in the score and then you have to "unlearn" wrong notes and "relearn" the correct notes. Also, too often we start off with a recording and we try to make Our voices sound like Their voices. This is not only a disservice to the audience because it is not your authentic self infused into and owning the character, but MOST of all, it's a disservice to YOU!! Perhaps you wonder why I am on such a soapbox about this...it is because I did a role and several other shows in which I molded my voice to something it should never have been doing...and I paid for it dearly, not knowing whether I would ever be able to sing again. (Thank God I can...but it was over a year of wondering and a chance I do not want anyone else to go through if I can help it.) So...I am forever protective of people performing within their OWN gifts, capabilities and with their own authentic self and bringing out the best THEM that they can be!

You should be prepared with all pieces of the music for each of the characters for which you intend to audition. If the selection says "Potential", you will still want to have it prepared. You will not be selecting one of the pieces

from the role for which you want to audition and will need to have all of the pieces prepared. Each selection features different aspects of the character and voicing which I am looking to evaluate. If you want to audition for every single role, then you would want to know every piece of the audition cuts. (Ok, that's a little out there since someone wanting to audition for Audrey won't be auditioning for the Dentist \*wink\*...but you get my point.)

Additionally, there are some pieces that are ensemble pieces (like Skid Row) and singing these pieces all together for the roles for which you are auditioning will be a requirement for auditions. So for example in Skid Row, there are the winos/Skid Row-ites, the three girls, Seymour, Audrey and Mushnik. This is not so much for perfection as for chemistry and to see before we even get started where we are musically. Don't let it intimidate you. This process, while nerve-wracking, can be really fun and that's what I want.

Audition cut musical selections will be available on the website shortly. The script is not yet available via the website, but there are scripts available via the internet. You can do a search for "little shop of horrors script pdf" and it will bring up a number of sites where you can download the script.

So! Ready?? Let's have some fun!

See you at auditions!!

Rachael

## C A S T P A R T S A V A I L A B L E :

**Narrator Voice at the beginning/Wino 2/Customer:** Male able to produce a lower, booming speaking voice that can simulate the affect of a radio announcer.

**Chiffon, Crystal & Ronnette:** Three female street urchins who function as participants in the action and a “Greek Chorus” outside it. They’re hip, smart and the only people in the whole cast who REALLY know what’s going on. In their “Greek Chorus” capacity, they occasionally sing to the audience directly. ...and when they do, it’s often with a secret smile that says, “we know something you don’t know”. These ladies should be confident singing in close harmonies and holding their own. Bring your OWN voice to the audition (i.e. PLEASE don’t try to duplicate something like the “Alarm goes off at 7...” sound). You should be prepared to sing any of the 3 voice parts (Sop 1, Sop 2 or Alto) unless your voice range will not accommodate a particular range. You will need to identify which voice part you normally sing. (Don’t worry if you don’t know, we’ll figure it out!)

**Audrey:** The secret love of Seymour’s life. If you took Judy Holiday, Carol Channing, Marilyn Monroe and Goldie Hawn, removed their education and feelings of self-worth, dressed them in spiked heels and a low-cut black dress, and then shook them up in a test tube to extract what’s sweetest and most vulnerable, that’d be Audrey. Audrey should understand intimately what battered wife syndrome is/feels like and be able to convey that to the audience without marring her innocent demeanor. Traditionally a bleached-blond, Audrey has had any number of accents and styles of singing voice. Bring your own characterization taking the above as guidance, apply your own accent, flair and DEFINITELY use your OWN singing voice. Don’t try to sound like anyone but YOU! Reference site for you: [http://en.wikipedia.org/wiki/Battered\\_person\\_syndrome](http://en.wikipedia.org/wiki/Battered_person_syndrome)

**Seymour:** Our insecure, naïve, put-upon, florist’s clerk hero. Above all, he’s a sweet and well-meaning little man. He is NOT a silly, prat-falling nerd and therefore should NOT be interpreted as the hero of a Jerry Lewis film. Our hero is a man who knows abuse, neglect, a terribly hard life and thinks that the best he will ever do is a low-class job on skid row with a hard boss and never even gives a thought that someone would come along and love him. Reference site for you: <http://www.aliceboyes.com/low-self-esteem/>

**Mr. Mushnik:** Seymour and Audrey’s boss. A failure of an East Side florist. His accent has traditionally been that of middle class New York more so than of Eastern Europe, however, create your own character personality and accent. He seldom smiles, but often sweats.

**Orin the Dentist:** A man who believes he is a pretty-boy and has sadistic tendencies. He is NOT a leftover from the movie version of *Grease*. Think instead of an egotistical sadist...a narcissistic sociopath – all got up like a greaser but thinking like an insurance salesman and talking like a radio announcer. This man has no conscience and certainly doesn’t care who he hurts and in fact maybe even “goes too far” just to see what it’s like. Reference site for you: <http://www.mcafee.cc/Bin/sb.html>

**Voice of the Plant:** Provided by an actor not visible to the audience. It is important that the actor be able to provide accurate lip-synch for the plant and will work closely with Seymour and the Plant Operator to develop that chemistry and bond. The sound is a cross between Otis Redding, Barry White and Wolfman Jack. Think of The Voice as that of a street smart, funky, conniving villain – Rhythm and Blues’ answer to Richard the Third.

**Wino 1/Bernstein/Snip:** This male actor must have a low singing voice and be capable of adopting distinctly different characters as well as be able to be a “quick change artist”.

**Patrick Martin/Interviewer Voice:** Yet another sleazy, smooth-talking opportunist, this is a non-singing role.

**Various and Sundry Winos/Skid Row-ites/Customers/etc.:** Quantity and gender to be determined by the Director during/after the audition process. Not really “auditionable” roles.