

2021 Florida Festival of New Musicals Character Breakdowns

WHAT HAVE THEY DONE WITH LOLANA LAMOUR?

Book & Lyrics by Bryan Leys Music by Mary Feinsinger (New York, NY)

Director: Roy Alan

Musical Director: Ned Wilkinson

Synopsis: Welcome to Beverly Hills where con-women, gangsters and scoundrels meet up in the grand foyer of the mansion owned by screen legend Lolana Lamour. When a desperate real estate agent comes calling, she triggers a series of wild events involving the movie star's wacky maid, her officious personal assistant, a visiting burglar and a frozen corpse. All this is complicated by the arrival of three New Jersey gangsters looking to meet the star. Plots and counter plots are hatched resulting in competing Lolana Lamours, screwball romantics, and a runaway wheelchair. What have they done with Lolana Lamour? You'll find out!

LILY WHITE (AKA SARAH PALIN): Late 30s, a horror film actress turned real estate agent. Vocal Range: (G3-Eb5)

BLANKA VACUOUS (VA-KOO-US): Housework professional (Maid) to Lolana Lamour. of dubious origin. Vocal Range: (G3-D5)

ROSE BLACK: Late 30's, professional cat-burglar and scam artist. Vocal Range: (G3-Eb5)

RODDY BELAIRE: Personal assistant & former lover of Lolana Lamour. Vocal Range: (D3-G4)

DON SILVIO CANNELLONI: 70's, ruthless head of a New Jersey crime family. Currently wheelchair bound. Non-singing role.

ANGELO (ANGEL) CANNELLONI: Early to late 30's, Angelo's son. Tough but romantic. Vocal Range: (E3-A4)

TENNYSON J. (THRASHER) MALONE: Family accountant and enforcer to Don Silvio. Rugged looking but immaculate in demeanor and manners. Vocal Range: (D3-Eb4)

TANGLED WEBBS

Book & Lyrics by Gary Brumburgh Music by Ron Creager (Gallatin, TN)

Director: George Colangelo

Musical Director: Christopher Leavy

Synopsis: *Tangled Webbs* is a zany, light-hearted musical spoof of daytime soap operas set during TV's early heyday. The story takes place in the conservative, fictional town of Willowcrest during the "Camelot" summer of 1963. The saga centers around the virtuous, much-admired Webb family -- their friends, their foes, their fate.

REVEREND JIM WEBB, M.D., D.A: late 40's or early 50's - Willowcrest's most upstanding citizen and recent recipient of the "Willowcrest Citizen of the Year" award. A Ward Cleaver type. GENDER: Vocal Range: Baritone (A3 to D4)

MARGARET PRUITT WEBB: late 40's or early 50's – Lovely, mature looking wife of Willowcrest's most upstanding citizen. She is always immaculately dressed (high heels, pearl earrings, colorful apron), always pleasant, and is a true-blue 1960's subordinate to her husband as was customary then. A June Cleaver type. Vocal Range: Mezzo Soprano (Ab3 to Eb5)

SPARROW ROBIN WEBB: Early 20's, Pert, petite, slim, pretty “good girl” blonde who is very frail around the edges as she has frequent heart problems. She is a Sandra Dee type. Vocal Range: Soprano (C4 to Ab5)

CREMEHILDE VON PELT (*aka LADY VON PELT*): late 50's / early 60's. Willowcrest's elegant but haughty, icy-hearted, tiara-wearing society monster and heiress to a chinchilla farm. She is the resident bully. She dresses to the nines and is the alpha in her marriage. Mrs. Drysdale (“Hillbillies”) type. Vocal Range: Alto (A3 to Eb4)

VERNON VON PELT: late 50's/early 60's. Willowcrest dapper, ingratiating-looking, mustachioed doctor and husband of the above. He married into money but doesn't play the snob game at all. Leaves all that to his wife. Loves to play golf for avoidance and relaxation. Monopoly man type. Vocal Range: Baritone (A3 to D4)

JOEY VON PELT: Mid-20's. Willowcrest's tall, dark and extremely handsome male ingenue and “good guy” son of the above. He is articulate and unspoiled, more like his dad, and usually at odds with his mother who wants him to marry into the richest family possible. Status means nothing; happiness means everything. An Ivy League dresser, he must look very good shirtless and possess an excellent voice. Christopher Reeve type. Vocal Range: Tenor (C3 to Ab4)

SATYRICA CUTTING: Mid- 20's. Willowcrest's ruthless troublemaker is a sexy, seductive, curvaceous, raven-haired beauty who revels in her evilness. Cool and confident, she has and will commit fraud, blackmail, murder and anything else under the sun to get what she wants. Catwoman/young Maleficent type. Vocal Range: Mezzo soprano (C4 to E5)

STEVEN BERNES: Mid-20's. Willowcrest's local “nice guy” hero a skilled surgeon but a loser in love. He has a perpetual look of worry on his face waiting for someone or something to lower the boom. Desperate to cling and find happiness with Sparrow, he goes through high highs (state of ecstasy) and low lows (depression, nose bleeds, alcohol/drugs). Less confident Tom Hanks type. Vocal Range: Second tenor (C3 to F4)

BILLIE DARVON (*aka DARVON*): Late 20's. Willowcrest's resident night club singer, cynical alcoholic and drug addict. From the school of hard knocks, she looks older than she is and craves love whether its abusive or not. She is suspicious of anything good happening in her life. Wants to be famous like Peggy Lee but is more like a melancholy Neely O'Hara with a great smoky voice. Vocal Range: Alto (A3 to E4)

BLAZE DE MARCO (*played by the same actor portraying Joey Von Pelt*): Willowcrest's drugged-out drummer and is the Mr. Hyde to Joey's Dr. Jekyll. At the beginning, Joey is suffering from amnesia and thinks he is Blaze. A disheveled, musician/addict whose past time is overdosing, he is thoroughly obnoxious, overly flirtatious, an abusive misogynist and womanizer and is involved with Billie Darvon. An early 60's Dennis Wilson/Brian Wilson type. Non-singing role.

PETER TURNIPSEED (*played by the same actor portraying Joey Von Pelt*): Willowcrest's biggest secret. He is the evil, abandoned, identical twin son of the Von Pelt who was banished as a baby to Louisiana after displaying "Rosemary's Baby"-like symptoms. The bad seed was left to live and grow up among migrant workers. He has picked up, of course, a heavy Southern drawl and has been in and out of prison most his life. Li'l Abner type with a vicious streak. Non-singing role.

NURSE CLAIRE CONNOR: 30's-40's. Nice, pleasant-looking head nurse at Willowcrest General Hospital who is dedicated to her boss, Dr. Vernon Von Pelt. Can be stern and take charge on the job but, for the most part, very kind and accommodating outside the hospital. She is a caregiver through and through. Non-singing role.

FRAU HELGA LUDWIG: 40's or older. Cremehilde Von Pelt's faithful Teutonic housekeeper who does everything for Lady Von Pelt with gusto despite Cremehilde's treatment of her. Sort of a German "Igor" to Count Dracula. Thickly accented, she is a well-kempt Shirley Booth/Hazel type. Non-singing role.

JUDGE STRICKLAND: 40's or older. Stern but fair-minded judge who tries to play by the rules but can be swayed by a sexy, female witness. Mitt Romney type. No singing required.

MADAME CLARITA: 40's or older. Unattractive, snaggle-toothed gypsy fortune teller frequently employed by a gullible Lady Von Pelt. Spanish-styled Maria Ouspenskaya type. Alto.

OFFICER SEARS: 30's or older. Head policeman. Strong, polite, fair-minded, but in charge type. Non-singing role.

OFFICER ROEBUCK: 20's. Rookie policeman. Cocky and a bit crass around the edges. Enjoys acting tough and wants to exert his "power." Non-singing role.

BAILIFF: 20's or older. Official looking. Non-singing role.

THE LOST GIRL

Book & Music by Ben Bonnema Book & Lyrics by Arianna Rose (New York, NY)

Director: Taylor Anderson

Musical Director: Josh Ceballos

Synopsis: Set in 1909 London against the backdrop of the Suffragette Movement, *The Lost Girl* is about integrating our past into our present and deciding who we want to be moving forward. Shaken by the untimely death of her husband, Wendy first tells her daughter Jane the Neverland stories as escapism, pure fiction. But each sibling begins to experience strange and vivid memories, forcing the question—could it all be real? With a lush orchestral score, *The Lost Girl* is an unapologetically feminist piece about reclaiming the right to have adventures at any age.

WENDY DARLING ANDERSON: Late 30's. Warm. Spirited. Practical but still full of wonder. A loving mother and recent widow. In the memory scenes, she plays ages 12-14. Vocal Range Legit Soprano, not pop-belt. (D4-G5)

MICHAEL DARLING: Late 20's. Idealistic. Restless. Has a special bond with his niece Jane. In the memory scenes, he plays ages 4-6. Vocal Range: Tenor (C3-A4)

JOHN DARLING: Mid- 30's. A buttoned-down lawyer with Victorian mores. In the memory scenes, he plays ages 10-12. Vocal Range: Baritone (C3-F4)

JANE ANDERSON: Plays age 9. Wendy's daughter. Smart & inquisitive. A daddy's girl who is lost without her father. Vocal Range: Child-like Mezzo (D4-F#5)

TERRENCE (TOOTLES): Late 30's. Former "Lost Boy," adopted by the Darlings. Shy, a bit bumbly, hopelessly in love with Wendy. Inept judge. In the memory scenes, he plays ages 11-13. Vocal Range: Baritone (E3-F#4)

MURIEL MATTERS: Early 30's. The Australian suffrage leader and public speaker. Spitfire of a woman. Vocal Range: Full-Bodied Alto (G3-D5)

PETER PAN: Must play 12. Energetic, impish child with a bit of a dark side. Vocal Range: Tenor (C#3 – G4)

SYLVIA PANKHURST/ENSEMBLE: Mid to Late 30s. The daughter of the controversial suffragette leader Emmeline Pankhurst and a leader of the movement in her own right. Vocal Range: Soprano (E4-A5)

MAISIE GREEN/ENSEMBLE: Early to Mid- 20's. A young participant in the suffrage movement. Any vocal range

LIZZIE BERRIDGE / ENSEMBLE: Early to Mid-20's. A young participant in the suffrage movement. Any vocal range

THE GOLDEN DOOR

Book by Michelle Van Doeren & Andrew Swensen

Lyrics by Andrew Swensen

Music by Scott Anderson

Director: Shonn McCloud

Musical Director: Christopher Leavy

Synopsis: The Golden Door tells the story of hope and courage as we face injustice, and the story of preserving dreams and ideals as we confront painful realities. It follows five young people traveling from Europe to Ellis Island in 1903, and the story of a contemporary Arab-American girl reading the diary of the protagonist 100 years later. The work explores how dreams lift us one person at a time, and how cruelties wound us one person at a time. Ultimately, our vision stands on the side of hope, and as Jeremiah tells Marie-Louise, "Great dreams are worth great courage."

FARIHA HAMDI: Late teens. An Arab-American girl in late high school.

MRS. B.: An elderly woman who has befriended Fariha while volunteering at a hospital. African-Caucasian

MARIE-LOUISE LEDUC: Late teens early 20's. French. Vocal Range: Mezzo-soprano

MADAME and MONSIEUR LEDUC: Late 40's-early 50's. French. Parents of Marie-Louise.

PATRICK O'HALLORAN: Early 20s. Irish. Vocal Range: Tenor

YAEL LIEBERMAN: Late teens. Jewish. Vocal Range: Mezzo-soprano

GIUSEPPE ALLESSANDRO: Late teens to early 20's. Italian. Vocal Range: Baritone

MAMA ALLESSANDRO: Mid-40's. Italian. Giuseppe's Mother.

PAPA ALLESSANDRO: Mid-40s, Italian. Giuseppe's Father. Vocal Range: Tenor/baritone

JEREMIAH BROWN: Mid-20's. African-American man who works on a ship. Vocal Range: Tenor/baritone

GIRL: Late teens. Arab-American. Vocal Range: Alto

CAPTAIN: Mid-40's to Mid-50's. Caucasian. Vocal Range: Baritone

OFFICER LYNE: Mid-30's to Mid-40's. Caucasian. Vocal Range: Tenor

LOVE, ALWAYS

Book by Bill Connington Music & Lyrics by Michael Cooper (New York, NY)

Director: Steven Flaa

Musical Director: Bert Rodriguez

Synopsis: An intimate, two-person musical that explores the relationship between men and women over the course of a century. It begins in the present day, with each scene moving backwards a decade.

HIM: A versatile actor/singer who can play a variety of characters including a businessman, an aerobics instructor; a husband, an elderly widower, a Romanian Count, a vaudevillian, etc. Vocal Range: Tenor/Baritenor with pop abilities.

HER: A versatile actor/singer who can play a variety of characters including a career counselor, a housewife, a stymied young mother, a society matron, a vaudevillian, etc. Vocal Range: Mezzo-Soprano with contemporary belt.

ZACH HILL AND THE ROCKET BLASTER MAN ADVENTURE

Book by Werner Treischman Music & Lyrics by Thomas Tierney (New York, NY)

Director: Joshian Morales

Musical Director: Ned Wilkinson

Synopsis: *Zack Hill* follows the struggles of Zack, a 9-year-old boy who yearns for a normal home. Jan, his widowed mother, runs a boarding house full of eccentric characters – Mrs. Belmont, a cranky older woman who menaces Zack with a hairbrush; Mr. Grumbine, an ominous hermit; and Vince and Carl, bachelor pals with polar-opposite personalities. When Jan is confronted with a financial crisis that may force her to sell the house, Zack is determined to “Save the Day.” Even though his solution backfires, Zack finds his dream of home was closer than he thought.

ZACK HILL: A nine-year-old smart, spirited, mischievous boy with shock of red hair. Vocal Range: Boy, 2nd soprano, alto range

JAN HILL: Zack's mother, widowed, head of house full of boarders. Vocal Range: Alto Mix Belt

VINCE: A liberal boarder at Hill House, friend of Carl. Vocal Range: High Baritone – tenor.

CARL: A conservative boarder at Hill House, friend of Vince. Vocal Range: Bass Baritone

MRS.BELMONT: An older boarder who chases Zack around with hairbrush Vocal Range: Character Alto Belt

HENRI LEE: Zack's best friend, boy nine years old. Vocal Range: Boy, 2nd soprano range

WINONA: Next door neighbor, goth chick who claims to be Zack's girlfriend. Vocal Range: Alto, 2nd soprano range.

GLORIA: Next door neighbor, Winona's mother, upbeat, friend of Jan Hill. Vocal Range: Contralto, belt.

MR. GRUMBINE: A boarder who lives behind a door and speaks through sound effects. Does not sing.

