

***Shrek* Role Descriptions**

PLEASE NOTE:

- The gender listed is the gender of the character. Actors may be cross-cast in roles of a different gender than themselves. If the role is listed as “male or female,” that means the actor playing the role will be able to choose their character’s gender.
- Roles with an * will be doubled with other roles/ensembles in the show.

SHREK *Male, sings solo, many lines, some dance*

A mean, crusty old ogre who prides himself on being the fiercest of the fierce but is really just a sweet soul who has been treated badly by the world. This role requires a broadly comic physical performance with moments of grounded vulnerability.

DONKEY: *Male, sings solo, many lines, featured dancer*

sassy, smart-mouthed talking donkey joins Shrek on the run from Farquaad’s guards. Quite the chatterbox, he is not deterred by Shrek’s looks or temper and slowly insinuates himself into Shrek’s good graces. Easily frightened and pushy, Donkey is also an optimistic fellow with a lot of heart who thrives on the love of his friends.

FIONA: *Female, sings solo, many lines, featured dancer*

Princess Fiona has been trapped in a tower since her youth to hide her secret shame: she has a transforming spell over her that turns her in to an Ogre every night when the sun sets. This spell can only be broken with True Love’s Kiss. Shrek doesn’t live up to her expectations for a rescuing night, and it takes time and a series of mis-understandings for Fiona to realize that who she truly is at heart. Tap dance skills a plus, but not a requirement.

LORD FARQUAAD *Male, sings solo, many lines, physically challenging role with adapted dance*

The ruthless ruler of Duloc has been battling issues with his absent father and shorter-than-average height his whole life, which has led him to force his subjects in to a ruthlessly “perfect” society that leaves no room for uniqueness or difference. The actor who plays Farquaad will be performing on their knees throughout, including some dances. This actor must be able to create a broad comic character grounded in authentic-feeling emotional pain and fear of rejection.

DRAGON *Female, sings solo, no lines, movement/dance feature*

After years of guarding Fiona in her tower, Dragon gets the heart flutters for Donkey as he and Shrek rescue the princess. What begins as an awkward predator/prey relationship blossoms in to a love that inspires the Dragon to come to the rescue in the final minutes of the show. This role requires a Diva performance on-stage and hard work and good vocal care off-stage.

PINOCCHIO *Male, sings solo, many lines, some dance*

Constantly annoyed that the other fairytale characters don’t recognize him as a “real boy,” he overcompensates by jumping in to leadership roles in the fairytale community. The performer in this role must create a loveable yet neurotic character with the unique physicality of a jointed puppet.

More on the next page!

Role Descriptions (cont.)

GINGY, THE GINGERBREAD MAN *Male (puppet), sings solo, many lines, puppeteering*

The Gingerbread Man is presented on a cookie sheet and puppeteered by the performer, who will sometimes be hiding, and sometimes be visible and dressed as “The Muffin Man”. Ginky is a spicy little cookie not afraid to speak his mind, even in times of peril, and will require an actor who is dedicated to mastering the puppetry of the character as well as the performance of the role.

***THELONIUS, CAPTAIN OF THE GUARD** *Male, several lines, light dance*

The leader of Farquaad’s armed forces and victim of many of Farquaad’s outbursts. The actor in this role has a unique opportunity to create their own take on this character—we are looking for someone who can create a fun, memorable performance in this role.

***YOUNG FIONA**, *Female, sings solo, no lines, no dance*

Young Fiona is a featured soloist in “I Know It’s Today,” during which we see Fiona as she grows older. The actress in this role must be an expressive vocalist who can match tone and character with Teen and Adult Fionas. Height may be a factor in casting this role.

***TEEN FIONA**, *Female, sings solo, no lines, no dance*

Teen Fiona is a featured soloist in “I Know It’s Today,” during which we see Fiona as she grows older. The actress in this role must be an expressive vocalist who can match tone and character with Young and Adult Fionas.

***KING HAROLD AND QUEEN LILLIAN** *female and male, sing solo, no lines, no dance*

Fiona’s parents are featured with small solos in the opening number, where we see them sending their daughter off to be kept in a tower. These roles require strong vocalists and/or character singers who can quickly and clearly communicate a specific character.

***MAMA and PAPA OGRE**, *female and male, sing solo, no lines, no dance*

Shrek’s parents are heavily featured soloists in the opening number, where we see them send Shrek out in to the world. These roles requires strong, expressive singers who work well together.

***LITTLE SHREK** *male, no lines, physical acting feature*

We see little Shrek in the opening number as he is sent off in to the world by his parents. The actor in this role must be very physically expressive to communicate the fear and sadness of a young ogre alone in a cruel world.

BIG BAD WOLF *male wolf in “Granny” dress, several small solos, several lines, some dance*

The BBW is a gruff and masculine canine who just happens to be most comfortable in Granny’s housecoat and mop-cap, a choice that sees him persecuted by Farquaad’s soldiers. The actor in this role must be a strong singer able to hold their own solo against an ensemble singing a different line, and must be comfortable creating a butch character who wears dresses.

***BLUEBIRD** *female, one solo, no lines, off-stage role*

The Bluebird is a vocal solo for a soprano with an extremely high range. The Bluebird (played by a trick exploding bird puppet) sings back and forth with Fiona in *Morning Person*, singing higher and higher until Fiona’s high note causes the puppet to burst in to a ball of exploding feathers. We would also consider an extremely accurate whistler for this role.

More on the next page!

Role Descriptions (cont.)

THE THREE BEARS *female (mama), male (papa) and any gender (baby), small solos, some lines, character dance*

The Three Bears family always appears together and often riff off one another on-stage. The actors in these roles must work together to create a fun, believable family dynamic to play with in scenes and choreography.

THE THREE LITTLE PIGS, *any gender, small solos, some lines, character dance*

The three little pigs are from Germany (their lines are written in accent) and they are MOST disturbed by Farquaad's removal of all fairytale characters from their homes to the swamp, as they are used to comfort and the finer things in life. These roles require three comedic actors who can create large, fun characters and play off one another in songs and scenework.

THE THREE BLIND MICE, *any gender, featured vocal trio, dance feature*

The Three Blind Mice sing backup for *Make a Move*, presenting a sassy 60's vibe. The performers in these roles need to be able to sing in close harmony and must be strong movers. In addition to their featured song, the Three Blind Mice also appear in all fairytale numbers.

THE PIED PIPER *any gender, a few lines, movement feature, possible instrumental feature*

The Pied Piper is featured in the song *Morning Person* as well as being part of the fairytale characters' scenes and numbers. The role requires a strong mover, and we would love to cast a flautist to actually "pipe" on stage in the role, but it is not required.

***THE KNIGHTS** *any gender, featured small vocal ensemble, dance feature*

The Knights have all been captured by Dragon to be her prisoners—and her backup singers when she feels like belting out a big diva number. The Knights must be able to sing in close harmony and must be strong movers. The performers in these roles will double in other roles in the show.

***BISHOP** *male, does not sing, some lines, no dance.*

The officiant at Farquaad and Fiona's ill-fated wedding. The actor in this role has freedom to create a fun, silly, interesting characters—we are looking for someone who will make strong choices and have fun playing with the role.

***DULOC GREETER** *any gender, does not sing, some lines, physical comedy*

The official "mascot" of Duloc greets, and is then terrified by, Shrek and Donkey. In trying to run, the greeter is repeatedly injured in a fun bit of physical comedy. This role requires an actor who can physically commit to some fun comedy.

GRUMPY *male, no solos, some lines*

Farquaad's estranged father comes forward at the wedding to expose Farquaad's troubled childhood as more fiction than fact. This role also appears in all fairytale character scenes and songs, along with the other 6 dwarves.

More on the next page!

Role Descriptions (cont.)

OTHER FEATURED FAIRY TALE CHARACTERS *male and female, small solos, some lines, character dance*

The following additional fairytale characters make all have one or more small solos and some lines:

Mad Hatter

Shoemaker's Elf

Ugly Duckling

Peter Pan

Fairy Godmother

Wicked Witch

Sugar Plum Fairy *(must also be a strong dancer)*

White Rabbit

THE SEVEN DWARVES *any gender, sing ensemble, no lines(except Grumpy as noted above)*

Sleepy, Happy, Sneezzy, Bashful, Grumpy, Dopey, & Doc always appear together on stage, dance together in fairytale numbers, and will create comedic bits together as well. Actors in this group need to be strong physical performers with good comedic timing.

ADDITIONAL FAIRYTALE CHARACTER ENSEMBLE *any gender, sing ensemble, character dance*

Additional Fairytale Character Ensemble members will be assigned specific characters, including (but not limited to!) **Puss in Boots, Tinker Bell, Little Bo Peep, Rumpelstiltskin**, and more.

THE RATS *any gender, do not sing, featured TAP DANCE ensemble*

The Rats, after refusing to follow the Pied Piper's boring old tune, perk up and get moving when Fiona teaches him some new music that jump-starts a lively tap routine. Performers in these roles must have a strong dance background, but it does not necessarily have to be in tap. Interested performers are invited to prepare 16 counts of tap to show at auditions, but it is not required.

WEDDING CHOIR *any gender, vocal ensemble, no lines or dance*

The wedding choir provides beautiful music for Farquaad and Fiona's walk down the aisle. Performers in this ensemble must be able to vocalize beautifully on pitch.

***Shrek* Audition Monologues**

- Pick any monologue you like (regardless of implied gender). The monologue you choose does not have any bearing on which roles you will be considered for.
- You do not have to memorize your monologue, but many actors find it helpful. Even if you do not choose to memorize it, you should be very familiar with the monologue and have rehearsed it out loud several times before you perform for the director.
- We are looking for actors who make strong choices and show us character movement as well as voice.
- We are not looking for actors to mimic or re-create any character from the movie or Broadway cast recording. When you audition, we prefer to see your original take on the character of “Ogre” or “Sassy Donkey.” As such, all accents are optional—actors can choose to use an accent, but it is definitely not required, especially if focusing on the accent will distract the actor from fully investing in their objectives and tactics.

Shrek: I’m not the one with the problem, okay? It’s the world who seems to have a problem with me. You saw how that princess reacted. That’s how it *always* is. People take one look at me and it’s all, “Aghhh! Help! A big stupid ugly ogre!” They judge me before they even know me. That’s why I’m better off alone.

Donkey: There you go again! My-my-my! Me-me-me! Well guess what, now it’s *my* turn, so you just shut up and pay attention. You are *mean* to me, you *insult* me and you don’t appreciate anything I do. You’re always pushing me around and pushing me away! You’re so wrapped up in layers, onion boy, you’re afraid of your own feelings!

Fiona: I can’t think about Shrek. Not now. I’m a princess after all, and look at me! I mean *really*... who could ever love a beast so hideous and ugly? Princess and ugly don’t go together. That’s why I can’t stay here with Shrek. My only chance to live happily ever after is to marry my one true love.

Farquaad: Invite *my father*?!? Do you mean that horrible little man who tried to keep me down his whole life? That mal-tempered monster?! That vile grunt who abandoned me in the woods as a child! Please! My father simply couldn’t accept that I wanted nothing to do with the family business. That lowly, *dirty* family business.

Pinocchio: Now wait a minute! Maybe that ogre wasn't the answer, but something better will come along, and we have to wait for it, because that's what fairy tale creatures do. We wait for miracles. We wish upon stars! (*aside, to himself*) Oh, none of this would've happened if I was a real boy. Why can't I be a real boy?