

# LOST SOUL

## THE DOOMED JOURNEY OF REBEKAH SKILLING'S ISLAND OF DR. MOREAU

A MUSICAL BASED ON A TOTALLY TRUE STORY

BOOK & LYRICS BY SARA FARRINGTON // DIRECTED BY REID FARRINGTON // MUSIC BY DAVID VAN TIEGHEM



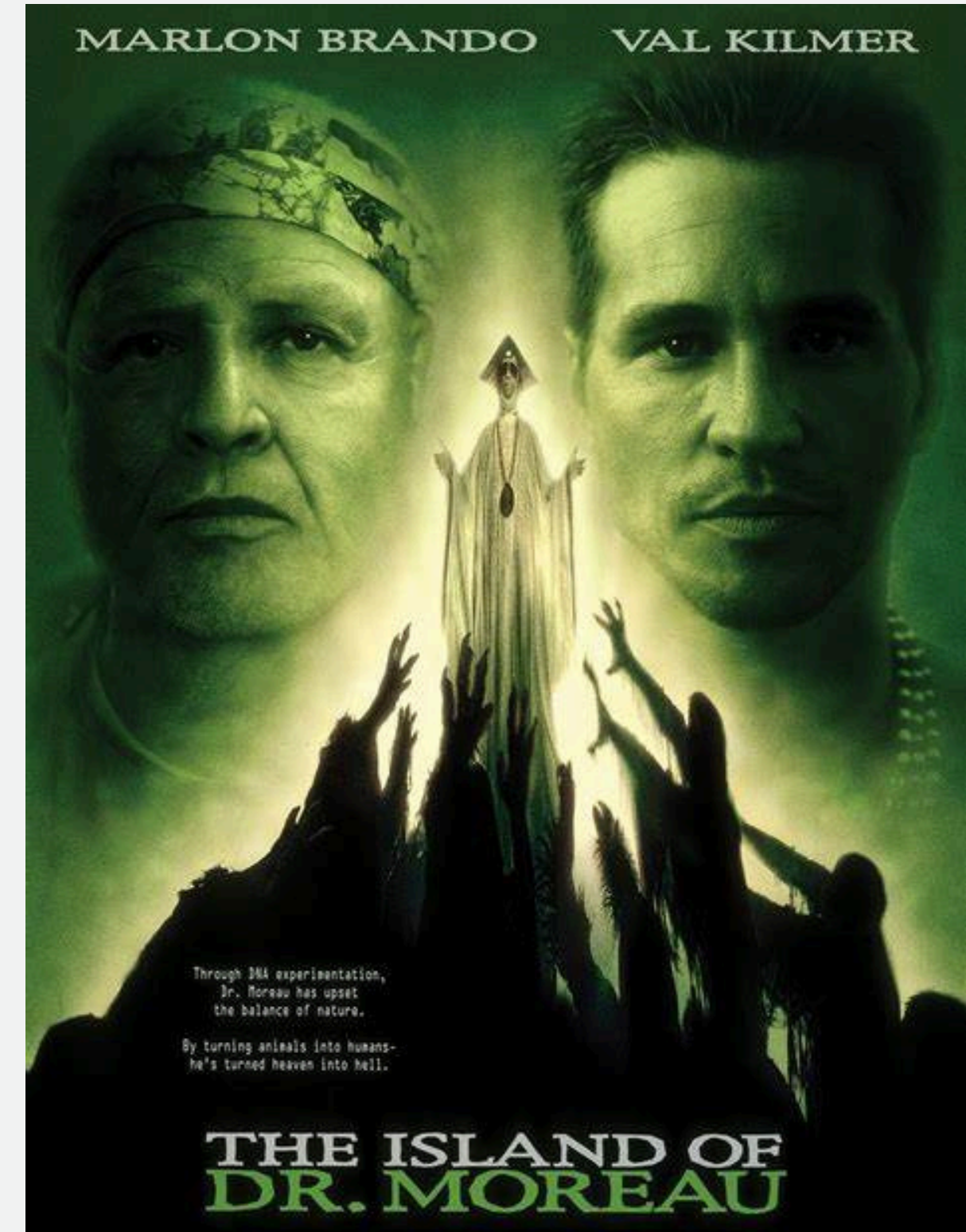
# MUSICAL SYNOPSIS



Based on the 2014 Severin Films documentary directed by David Gregory, *Lost Soul: The Musical* based on the true story of director Rebekah Skilling's catastrophic journey from rising Hollywood auteur to unpaid extra in a dog costume in what was once her own movie.

*Lost Soul* is the ultimate battle of art vs. commercialism, cliché vs. vision and Marlon Brando vs. everyone.

Everything in this story is totally true.



# THE STORY



# PROLOGUE

A tense musical number on a brutally hot jungle island.  
The Beast People surround and protect one of their own,  
a man in a dog costume.

A raging Hollywood director pushes his way through the crowd,  
demanding the Dog-Man reveal himself.

Slowly, the Dog-Man removes his dog mask.  
It's Rebekah Skilling.

Who is she? How did she get here?





# ACT 1

Hollywood, 1994.

Rebekah Skilling, a young British film director, is a rising star and sings all about it-- who she is and what she wants.

Her first films, *Hardware* and *Dust Devil*, were indie cult hits, redefining the horror genre. She's the next great cinematic auteur. With her grundgy attire and androgynous vibe, Rebekah appears edgy and mysterious.

In reality, she is a sensitive artistic soul, oblivious to the Hollywood sharks circling her.

Soon, New Line Cinema executive Bob Shaye hires Rebekah to direct her version of H.G Wells' *The Island of Doctor Moreau*.

Bob gives her a budget of \$5 million.

Despite the modest number, Rebekah is over the moon.



Pre-production begins. Rebekah's joyful song continues as she builds her dream team of producers, special effects, makeup and prosthetics artists. finds the ideal shooting location, Cape Tribulation, a remote jungle in northeast Australia.

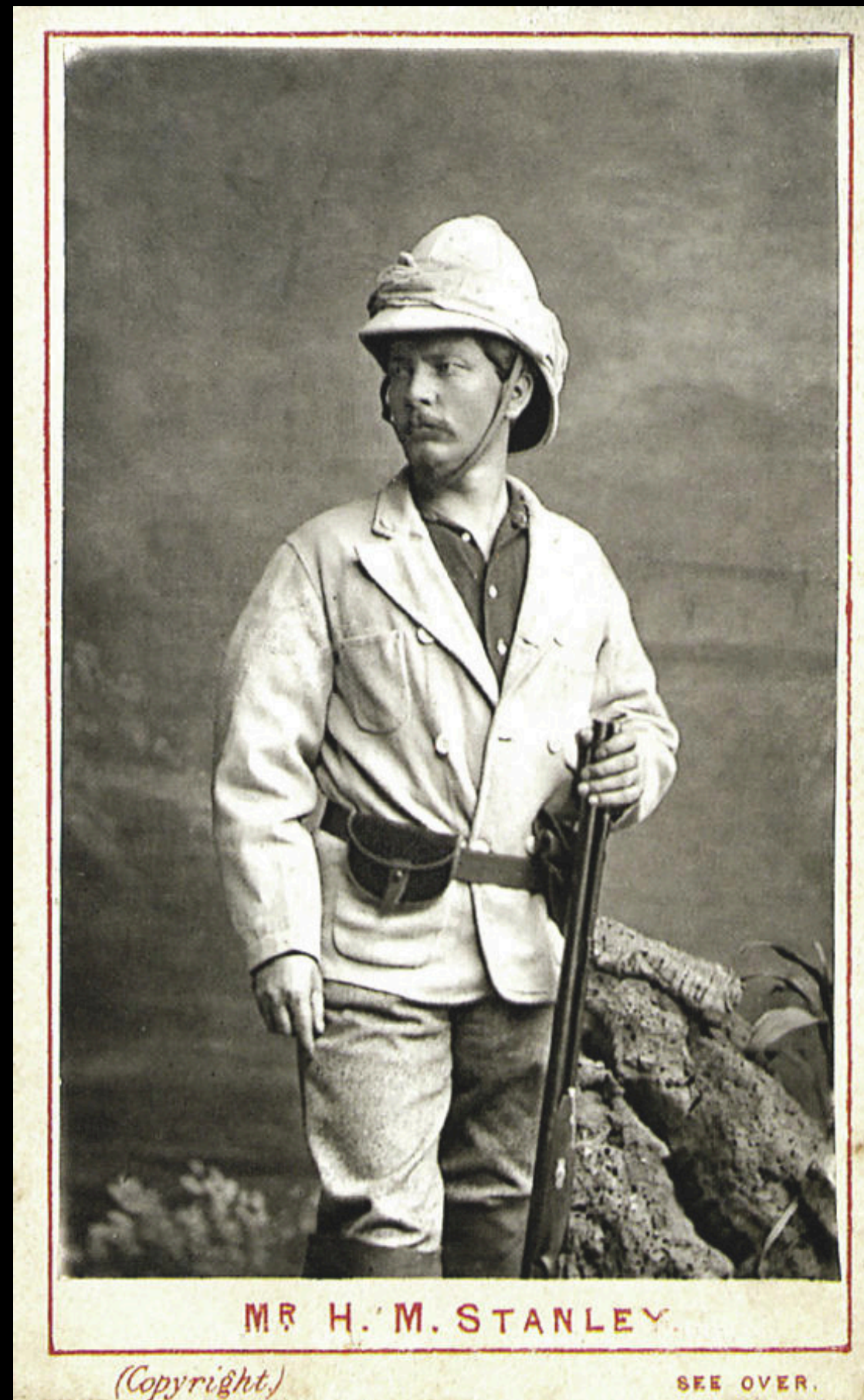
But suddenly, the music gets bleak when everything changes: New Line casts Marlon Brando as Dr. Moreau. The budget skyrockets from 5 to 20 million.

With such high stakes, New Line considers firing the inexperienced Rebekah. Richard's song becomes much more panicky.

Desperate, Rebekah hires Skip, a local warlock, to fix this for her.

Skip sings as he drinks a glass of goat's blood, recites some incantations and tells Rebekah that now she must speak to Brando.





Rebekah goes to Marlon Brando's house.

In a patter song back and forth over Brando's front gate intercom, Rebekah tells Brando she's about to be fired from her own project.

Brando sings why he should care? (note: Brando isn't actually seen till Act 2)

Rebekah says he should care because her great-grandfather was Sir Henry Morton Stanley, Joseph Conrad's real-life model for Colonel Kurtz in *Heart of Darkness*, who, of course, Brando played in *Apocalypse Now*.

Brando, mind blown and singing about it, sees Rebekah as his destiny. Brando tells Bob Shaye & New Line he won't do the movie unless Rebekah stays on as director.

Bob angrily sings about being backed into a corner, but allows Rebekah, our young, sensitive artistic soul, to command this now massive Hollywood movie starring Marlon Brando.



Rebekah Skilling's train is now unstoppable.

But Bob Shaye at New Line is increasingly panicked. He asks Rebekah to update him and the entire team of execs at New Line.

Rebekah, thrilled, presents his entire design concept to Bob. The presentation is a big musical number.





A CHRIST-LIKE, TOTALLY NON-BRANDO-ESQUE MOREAU DELIVERING A BEAST-BABY AS DOG-DOCTORS LICK BLOOD FROM MEDICAL INSTRUMENTS.



\*ORIGINAL ART FROM REBEKAH SKILLING'S STORYBOARDS FOR HIS *MOREAU*



THE BEAST-PEOPLE CARRY MOREAU'S CORPSE OFF AFTER KILLING HIM AND TAKING CONTROL OF THE ISLAND.



\*ORIGINAL ART FROM REBEKAH SKILLING'S STORYBOARDS FOR HIS *MOREAU*



THE 8-BREASTED SOW-LADY, HYENA-MAN, BUFFALO-MAN AND MORE TAKE CONTROL OF THE ISLAND.



\*ORIGINAL ART FROM REBEKAH SKILLING'S STORYBOARDS FOR HIS *MOREAU*



Bob Shaye and the executives are not convinced.

In fact, after that frightening musical explanation, he is even more sure than ever that Rebekah has to go.

He sings to Rebekah that it's not working out, that they can't invest any more money on this, that a movie at this scale needs a much more experienced director (a man) and she's fired.

Rebekah then counters with big news:

"I've got Val Kilmer."





Rebekah doesn't actually have Val Kilmer.

So he returns to his warlock Skip and asks him to arrange it for him.

Skip sings a warning: requesting too many specific favors from the spirit world often backfires. Rebekah is too desperate not to move ahead.

Thanks to the warlock's spell, Rebekah secures Val Kilmer.

Very quickly, Val makes impossible, insane demands (in song). But because the movie now has two massive names, Rebekah, Bob Shaye and the New Line execs agree to do whatever Val wants.

The movie's budget goes from \$30 million to \$50 million.

The night before shooting begins, Rebekah has a nightmare, a vision of catastrophe in haunting song.







When Rebekah jolts awake, it's the first day of shooting. She's surrounded by actors in Beast costumes, including Nelson De La Rosa, famously, the world's smallest man, dressed as a hairless rat-human hybrid.

In a massive Act 1 closing ensemble number, Rebekah is bombarded by producers, designers, choreographers, camera people, etc... Someone screams. A P.A.'s been bitten by a deadly spider and her flesh is dissolving. But before Rebekah can react, her mother in England calls to say her house was struck by lightning and there's a hyena in the front garden. Another call! The wife of warlock Skip! The paint Skip used in his lab was radioactive, his bones crumbled and he's died and any spells Skip cast are all undone now.

Rebekah is paralyzed with fear.

A PA rushes an with an urgent message: "Val Kilmer has some script changes."



**INTERMISSION**





After intermission, Rebekah is shooting a scene featuring Val Kilmer and the entire cast on the beach.

In another patter song, Val gleefully slows the process down, questioning each of Rebekah's directions. Val then attempts to set Rebekah's hair on fire with a cigarette. Rebekah runs away. Val starts directing, singing at the Beast People to circle around him and improvise. It's Val Kilmer's movie now.

Meanwhile, Rebekah has climbed a tree by a river, refusing to come down, afraid of Val. Fairuza Balk sings her a pep talk and bolsters her confidence.

Rebekah, newly inspired to complete her dream project, resumes shooting. But a hurricane blows in, the beach is flooded, the equipment is half destroyed and they must take cover.

# ACT 2





Catasrophic hurricane? No problem! Rebekah, still inspired, decides to pivot. She'll simply shoot the indoor scenes in Dr. Moreau's lab.

But Marlon Brando, Rebekah is told, never showed up to Cape Tribulation and can't be reached.

So with nothing to shoot indoors or outdoors, the cast and crew languish for days and days. They soon start drinking, drugging and hooking up. Rebekah witnessing all this, sings how she knows now she's in deep trouble.

Bob Shaye belts it out: the movie has been put on hold and Rebekah has been fired and replaced by a new director: John Frankenheimer.



Local Aboriginal actors encircle the set with stones.

When the Sow-Lady, drunk and high in her 8-breasted costume, asks them what they are doing, they say they are cursing the movie on behalf of Rebekah Skilling. The Sow-Lady asks where Rebekah is. The locals tell her she's gone, was given a one-way plane ticket to LA. It's John Frankenheimer's movie now.

Everyone sings their shock that Richard's movie has been completely rewritten and redesigned by Frankenheimer. Where Rebekah's was an artistic, brooding work of imagination, Frankenheimer's is a brightly lit series of cliches and explosions.



Frankenheimer sings about being "old-school:" Abusive, belittling, name calling. Actors threaten to leave, but Bob Shaye says they'll never work again and their wages will be garnered for 20 years (oh, and the Beast plaster casts only fit their specific bodies, but, shhh about that.)



Just when things couldn't get any worse for the cast and crew, out of the jungle, Marlon Brando appears.

Brando's enormous nude body is wrapped in layers of white muslin and painted white head to toe (his idea). As he explains in song, he's ready for his first day of shooting, which he knows was weeks ago (but it's Brando so all is forgiven).

As the big Brando song continues, it becomes clear that Brando has never read the script. He makes up his lines on the spot, requests impossible costume and set pieces such as a mini-grand piano for Nelson, a specially designed ice bucket for his head and a door made out of peacock feathers. All of this slows production to a crawl. This angers Val-- that was his job! Val then vows revenge on Brando.

But Frankenheimer, fawning and submissive to the legend Brando, gives him full artistic control. And so inevitably...



...it's Marlon Brando's movie now.





Frankenheimer sings that he knows how to fix this movie: more extras.

He orders every vagrant, hippie, drunk and drug addict in Northeastern Australia to appear on set ASAP.

The PA journeys into the Cairn jungle to find extras. Hearing singing, she stumbles upon a hippie commune. She recognizes one of the hippies. It's Rebekah! He never got on the plane! He's been living with the hippies in the jungle. The PA is overjoyed to see Rebekah.

The PA announces to the hippies they are now cast in New Line Cinema's *Island of Doctor Moreau* and they need to report to set immediately. As Rebekah watches them stagger off, the PA tells her he's coming too. Richard says he can't because...Val Kilmer.

The PA tosses Richard a rubber Dog-Man mask and promises Val will never know. She puts it on and the two head back to set.





With the addition of the hippies and a disguised Rebekah Skilling, the set now resembles an animal-human hybrid Woodstock.

Frankenheimer is screaming abuse at the cast, trying to shoot the scene where the Beast People toss Moreau's dead body on a bonfire. Each of the extras has a real flaming torch, including Rebekah, who briefly considers burning the set down.



The PA tells Frankenheimer that they can't shoot this scene because Val Kilmer won't come out of his trailer until Brando comes out first, and Brando says he won't come out of his trailer until Kilmer comes out first.



In a deep seething rage, Frankenheimer blames the entire cast and curses their souls to hell for this slowdown. The hippies cheer (slow downs mean more pay, more partying).



5 months later.



The film is still shooting. all under the twisted leadership of the warring Frankenheimer, Kilmer and Brando.

It's hemorrhaging money, everyone is drunk, high, hungover, filthy or sunstroked. The extras sing about how they've accepted that this movie is their life now.



One scorching hot day, Frankenheimer calls break. All the extras remove their masks. But Richard, afraid of Val and of being discovered by Frankenheimer, stays in costume. Frankenheimer approaches the Dog-Man, demanding he take off his mask. Rebekah does. As in the prologue, the Beast People protect her.

Maybe it's the heat, but Frankenhemier only compliments the Dog-Man on his realistic performance. Rebekah thanks him, realizing Frankenheimer doesn't know her.

Frankenheimer then tells everyone they are talentless hacks and to set up for the next scene.



# EPILOGUE

The shoot has finally wrapped.

Frankenheimer's *The Island of Doctor Moreau* is widely released.

Meanwhile, Rebekah, traumatized, has retreated from society to the west of Ireland.

The PA has journeyed to his mountain hideaway where Rebekah sings while chopping wood. Like Dr. Moreau, she explains, her art is not accepted in normal society, nor is she herself. She sings that she hopes to never see another human face again. Hollywood destroys all real artists, she explains. She vows never go near a camera again.

The PA asks her if she has seen the reviews of Frankenheimer's *Moreau*. Rebekah says no.

The PA asks her if she can read a few of them out loud. Richard becomes nervous, but the PA assures him, it'll be ok.

The reviews unanimously and enthusiastically agree:  
Frankenheimer's *The Island of Doctor Moreau* is among the worst movies ever made.





“Chaotic and confusing.”

“Satan's Seasm Street.”

“An obvious parody.”

“Akin to watching a slow-motion train wreck in which the flames spread into the brush and become an out-of-control wildfire.”

”What the hell happened here?”

“Frankenheimer resorts to gunfire and explosions to bring the film to its predictable end.”

“Timid and unfocused.”

“Given the scrambled, multiple agendas at play here, Frankenheimer seems to function more like a bemused traffic cop.”

“One of the worst films you'll ever see.”

“An obese Brando pretending to be God, dressed in gauzy white robes like a demented pope.”

“Hokum.”

“A mess.”

\*REAL PULL QUOTES FROM REVIEWS IN MAJOR NATIONAL NEWSPAPERS & MAGAZINES

Rebekah processes this for a moment.

She deeply inhales the fresh western Irish air.

She then returns to chopping wood.



**END OF PLAY.**

# AESTHETIC.

THE OVERALL ARTISTIC TONE AND STYLE OF *LOST SOUL* IS AN EVOLUTION OF *CASABLANCABOX*,  
OUR TWO TIME 2017 DRAMA DESK NOMINATED HIT.





*CasablancaBox* was an inside-out imagining of the making-of *Casablanca*, a madcap before and after of every iconic scene, actor, moment and story from America's favorite movie.  
(Photos of *C'Box* below and on the next slide, with video following that )

Like *CasablancaBox*, *Lost Soul* is a making-of, a choreographed examination of the chaos of art-making. Unlike *CasablancaBox*, *Lost Soul* has the added element of an original musical score.



***LOST SOUL* IS A COMPANION PIECE TO *CASABLANCABOX*.**

**ONE IS ABOUT THE BEST MOVIE EVER MADE, THE OTHER IS ABOUT THE WORST MOVIE EVER MADE..**





# Watch *CasablancaBox* here



**CREATIVE TEAM**



# MEET THE TEAM



## **SARA FARRINGTON** BOOK & LYRICS

NYC playwright, called “dazzling, brave, almost foolhardy” by the NY Times. Co-founder of Foxy Films theater co. MFA from Brooklyn College w/ Mac Wellman. Author: *The Lost Conversation: Interviews with an Enduring Avant Garde* (53rd State Press), *A Trojan Woman* and *Mickey & Sage* (both @ Broadway Play Publishing, Inc.) and *Downtown/Hollywood Trilogy* (forthcoming: 53rd State Press). Her play *CasablancaBox* was nominated for two Drama Desk Awards. *Dora Maar* was a semifinalist for Creative Capital. Her play *A Trojan Woman*, recently ended a 2-year international tour to Athens, Belfast and London, with regional shows at Luna Stage, NJ. Other plays: *Dora Maar* (workshops @ Mercury Store & Brick Aux), *Lucky Breaks* (Brick Theater & New Ohio Theater), *CasablancaBox* (HERE Arts Center), *Leisure, Labor, Lust* (The Tank NYC & The Mount), *BrandoCapote* (The Tank), *The Return* (commissioned by The Met Museum of Art, performed in The Met’s Venetian Sculpture Gallery & Grace Rainey Rogers Theater), *Honduras* (10 regional tours), *Near Vicksburg* (Incubator Arts Project/Wild Project/Walkerspace), *Mickey & Sage* (Incubator Arts Project), *The Rise & Fall of Miles & Milo* (FringeNYC winner: Outstanding Playwriting Award), *Cosmicomics* (The Flea) & more. Film: *Mendacity* (official selection of 2023 New York Indie Theater Film Festival @ The New Ohio Theatre.) Artistic residencies: The Mercury Store, HARP @ HERE Arts, The Tank NYC, Now-In-Process @ The New Ohio Theatre, All For One Solo Collective. Support: NYSCA, NJCOA, Venturous Fund, Axe-Houghton, MediaTHE, Arch & Bruce Brown & others. Sara is a commercial voice actor with DDONY’s Voice Over Division, audiobook narrator for National Library Service for the Blind and Print Disabled at the Library of Congress and champion of #MeToo. Mom to Jack & Levi. [www.ladyfarrington.com](http://www.ladyfarrington.com).

# MEET THE TEAM



## REID FARRINGTON DIRECTOR

Theater director, new media artist, stage designer, filmmaker and currently Audio-Visual Senior Manager at The Metropolitan Museum of Art. Recent work: *Dora Maar* (Mercury Store & Brick Aux), *Mendacity* (2023 NYC Indie Theater Film Festival). *BrandoCapote* (The Tank), *CasablancaBox* (commissioned as part of HARP at HERE Arts Center was nominated for two Drama Desk Awards, Outstanding Projection Design and Unique Theatrical Experience. *The Return*, about the accidental destruction and assembly of Tullio Lombardo's Adam (commissioned by and performed at The Metropolitan Museum of Art), *Tyson vs. Ali*, a hybrid theater sports event (PS 122 Coil Festival 2014), *Reid Farrington's A Christmas Carol*, which mixed live performers with video projected characters from 35 different film versions of Dickens' tale (Art House, Abrons Art Center in 2011 & 2012), *The Passion Project*, based on "The Passion of Joan of Arc" (PS/K2 festival in Copenhagen, Denmark 2007, w/ subsequent productions at 3LD, tours to Budapest, Vancouver and Regina, SK), *Gin & "It"*, based on Hitchcock's *Rope* (Wexner Center, 2010). His work has been supported by NYSCA, NYFA, Jerome, ETC, Franklin Furnace, Greenwall, Axe-Houghton, MediaTHE. He's toured his work to Moscow, Paris, Berlin, Istanbul, Amsterdam, Melbourne, Brussels, Athens. Reid held creative residencies at The Mercury Store, Art House, Wexner Center for the Arts, Eyebeam Art & Technology Center, 3LD Art & Technology Center and Abrons Art Center. He and wife/playwright Sara Farrington have two boys, Jack and Levi.  
[www.reidfarrington.com](http://www.reidfarrington.com)



# MEET THE TEAM



## **COMPOSER DAVID VAN TIEGHEM**

DAVID VAN TIEGHEM is an award-winning composer, sound designer and percussionist in New York, and is the recipient of a 2007 Guggenheim Fellowship for Music Composition. He has created original music and sound design for over 100 Broadway and Off-Broadway productions, including the Pulitzer Prize-winning plays DOUBT, WIT and HOW I LEARNED TO DRIVE, as well as THE GIN GAME, THE NORMAL HEART, BURN THIS, INHERIT THE WIND, A MAN FOR ALL SEASONS, JUDGMENT AT NUREMBERG, FROZEN, THE GOOD BODY, RECKLESS, THREE DAYS OF RAIN, THE GREY ZONE, and CROWBAR. He has composed dance scores for Twyla Tharp, Bill T. Jones, Pilobolus, Elizabeth Streb, Michael Moshen, Doug Varone, the Boston Ballet, and the Pennsylvania Ballet, as well as numerous film and television soundtracks. Van Tieghem has worked as a percussionist with Steve Reich, Laurie Anderson, Robert Ashley, Brian Eno, David Byrne, Arthur Russell, Talking Heads, Duran Duran, Ryuichi Sakamoto, Nona Hendryx, Merce Cunningham, Michael Nyman, and Peter Gordon. He has performed his solo percussion-theater work throughout the USA, Europe and Japan in venues including Carnegie Hall, Alice Tully Hall, BAM, the Knitting Factory, the Kitchen, Town Hall, Jacob's Pillow, the Exploratorium, the Whitney and Guggenheim Museums, the New Music America Festivals, the Festival D'Automne in Paris, the Venice Biennale, and on "Late Night with David Letterman." Van Tieghem's video collaboration with John Sanborn, "Ear to the Ground," wherein he literally "plays" the streets of New York as if they were a musical instrument, has become an international favorite. <https://www.vantieghem.com>

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Substack: Theater Is Hard

# THANK YOU!

Your consideration of our totally exciting and completely innovative musical  
*Lost Soul: The Doomed Journey of Rebekah Skilling's The Island of Doctor Moreau* is  
everything.