

AUDITION PACKET



Book by Marshall Brickman and Rick Elice
Music and Lyrics by Andrew Lippa

PRODUCTION DATES

March 28 at 7:00 PM
March 29 at 2:00 PM and 7:00 PM

AUDITION DATES

January 7 & 8 from 2:00-5:00 PM
You only need to attend one of the audition dates.
If necessary, call backs will be held after school on January 9.

Included in this packet you will find:

Show Synopsis p2
Character Breakdown p2
Audition Tips p3
Audition Sides p4
Audition Form p15

There is a LOT of information in this packet. Read through the *entire* thing thoroughly (and more than once!) to best prepare for your audition.

WHAT WILL I BE DOING IN THE AUDITION PROCESS?

For your audition, you will be asked to prepare an assigned song from the show, as well as read from the script. Auditions sides are found in this packet and the song are on the website. You will also be asked to learn and perform a short dance combination, so be sure to dress in comfortable clothing that allows you to move.

SYNOPSIS

The Addams Family is a comical feast that embraces the wackiness in every family and features an original story and every father's nightmare: Wednesday Addams, the ultimate princess of darkness, has grown up and fallen in love with a sweet, smart young man from a respectable family – a man her parents have never met. And if that wasn't upsetting enough, Wednesday confides in her father and begs him not to tell her mother. Now, Gomez Addams must do something he's never done before – keep a secret from his beloved wife, Morticia. Everything will change for the whole family on the fateful night they host a dinner for Wednesday's "normal" boyfriend and his parents.

CHARACTER DESCRIPTIONS

Gomez Addams, Stage Age: 35-55

A suave man of Spanish descent who adores his wife and children and takes immense pride in being an Addams. Gomez finds himself trapped between his daughter and his wife, being forced to hide Wednesday's big secret from Morticia. He has great comedic timing and is a strong dancer. *Note: Spanish accent NOT necessary!*

Morticia Addams, Stage Age: 35-55

The beautiful, leggy and mysterious head of the Addams family who believes strongly in family tradition. Morticia is unnerved thinking that Gomez is hiding something from her. She is confident and sexy with a side of dry wit.

Wednesday Addams, Stage Age: 18-22

Gothic big sister Wednesday who has her father's heart and her mother's sensibility falls in love with a "normal" boy who she brings home to meet the family. Wednesday is trying to balance her relationships with "strange" family with that of her new love and his "normal" family. Wednesday showcases compassion, a bit of stubbornness and strong will.

Pugsley Addams, Stage Age: 10-13

The youngest of the Addams Family, Pugsley loves to be tortured by his big sister. He is lost trying to figure out his place now that she has a new boyfriend and family dynamics are changing.

Uncle Fester, Stage Age: 30-50

Serving as the narrator of the show, Uncle Fester is lovable, childish, enthusiastic and highly incorrigible. Fester has great comedic timing and a tenor voice. Ukulele skills a plus!

Grandma, Stage Age: 102

Fun, quirky and feisty, Grandma always has a trick up her sleeve. Grandma is wise, wacky and sometimes a bit crass. She has great comedic timing and physicality.

Lurch, Stage Age: Zombie

A man of few words, Lurch is the Addams Family butler. His unmistakable commanding presence is accented by grunts, moans and deliberate movement. Must have great non-verbal story-telling abilities (think: facial expressions and sound).

Mal Beinecke, Stage Age: 35-55

The uptight and father of Lucas and cold-shouldered husband to Alice, cynical Mal meets the Addams with skepticism. He finds the Addams to be too bizarre for his liking and cannot fathom being related to them.

Alice Beinecke, Stage Age: 35-55

Lucas's mother and Mal's wife, Alice is strongly devoted to her family. She presents herself as reserved and collected (even when speaking in rhyme) until she learns to unleash her wild side at dinner with the Addams.

Lucas Beinecke, Stage Age: 18-22

The hopeful romantic and son of Alice & Mal, Lucas has fallen in love with Wednesday and intends to marry her. He is optimistic and hopeful yet struggles to find the balance between his 'normal' family and the macabre Addams.

The Ancestors, Stage Age: Ghosts

The Addams ancestors from various eras serve as the chorus for the show and help bring the story to life. They will be featured both singing and dancing throughout the entire show (once released from the family crypt).

AUDITION TIPS

- Be confident and try to enjoy the audition as much as possible. Remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves.
- Warm yourself up in advance both physically and vocally using exercises you have learned in theatre class.
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day, giving you the best chance of showing yourself off to the best of your ability.
- Dress professionally, yet comfortably. If you want to be taken seriously, you need to look like it. Avoid long sleeves or jewelry that you'll be tempted to fidget with onstage.
- Students with long hair should ensure they have their hair tied back.
- Try to enjoy the audition and use it as a fun, learning experience.
- Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.
- Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
- Do not worry if something goes wrong in the audition. The audition team is there to see potential, not a finished, polished routine.
- Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible!

THINGS I LOOK FOR WHEN CASTING

- Talent (vocal ability, understanding of the script, projection, inflection, timing, facial expression, confidence, willingness to take risks, body language)
- Growth potential
- Personal maturity (behavior)
- Positive attitude
- Team player
- Attendance record
- Keeping up with classes/grades
- Availability
- Dependability

AUDITION SIDES

Wednesday and Gomez p. 5

Morticia and Gomez p. 7

Fester p. 8

Lurch, Mal, Alice, Lucas p. 9

Pugsley and Grandma p. 10

Wednesday and Lucas p. 12

Alice & Mal p.14

WEDNESDAY

Daddy, I have something very important to tell you.

Wednesday
Gomez

GOMEZ

What?

WEDNESDAY

Can you keep a secret?

GOMEZ

Of course.

WEDNESDAY

Look.

GOMEZ

If I didn't know any better I'd say that looked like an engagement ring. *(she just looks at him)* What are you saying?

WEDNESDAY

Oh daddy, Lucas wants to marry me!

GOMEZ

What?!

WEDNESDAY

Lucas Beineke loves me and he wants to marry me.

GOMEZ

Do you want to marry him?

WEDNESDAY

Yes. I think so.

GOMEZ

You think so?

WEDNESDAY

Well, I've never even met his parents, and he's never met mine, and - I just need to be sure.

GOMEZ

That he's the one?

WEDNESDAY

That the families can get along. I mean, he has to know what he's getting into.

GOMEZ

What are you saying?

Continued on next page

WEDNESDAY

I'm saying we're who we are, and they're from Ohio.

GOMEZ

(slicing the air with his sword) Ohio? A swing state!

WEDNESDAY

That's what I mean.

GOMEZ

You're right, this is important. Let's go tell your mother.

WEDNESDAY

No.

GOMEZ

No? But we have to tell your mother -

WEDNESDAY

Daddy, please! She'll ask a lot of embarrassing questions and wreck the whole thing.

GOMEZ

You don't want me to tell your mother you're getting married?

WEDNESDAY

After dinner and we're all friends, then we'll tell her.

GOMEZ

But I've never kept anything from your mother.

WEDNESDAY

(getting desperate) Daddy, please!

GOMEZ

But-

WEDNESDAY

If you love me.

GOMEZ

But-

WEDNESDAY

Do you love me daddy?

MORTICIA

Something's wrong with Wednesday.

Morticia Gomez

GOMEZ

What do you mean?

MORTICIA

She's in the kitchen smiling. Like this. Maybe it is this boy.

GOMEZ

This boy? Don't be silly. Ha! I say. And double ha! Ha-ha!
You yourself said: puppy love! (*turns to go*) Come, darling - I feel an
urge to take you in my arms. Let's go upstairs -

MORTICIA

Gomez.

GOMEZ

(*stops, turns*) On the other hand, she is a healthy young woman. Like you
were. Are. Like you are. She could even fall in love and get married. Like
you did.

MORTICIA

Don't be ridiculous, Gomez. I'm much too young to have a married
daughter.

GOMEZ

Of course. I didn't think of that.

MORTICIA

Besides, she'll have lots of boys.

GOMEZ

How do you know?

MORTICIA

Because she's my daughter.

GOMEZ

Yes, but what if - and I have no reason to say this - what if she did
meet someone who stole her heart?

MORTICIA

Don't be silly. When that happens, I'll be the first to know. Wednesday
tells me everything. Just like you do...Gomez, you do tell me everything,
don't you?

GOMEZ

Of course!

<i>Continued on next page</i>

MORTICIA

Oh my. You're perspiring.

GOMEZ

What?

MORTICIA

I hope you're not coming down with a case of...Liar's Shingles.
(She starts to exit.)

GOMEZ

No! No!

(She turns back.)

MORTICIA

I think Wednesday and I should have a little chat.

Fester

FESTER

Storm's passed. Think I'll get a little moon.

Yoo hoo, where are you *hiding?!* Are you playing with me, my only one?

(The MOON enters, shyly.)

There you are! Look at her. Lovely, is she not? And so far away. Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you. Quarter of a million miles away - that's a good distance for romance. We never fight, each waning is a heartbreaking separation
...Each meeting - a happy reunion.

MAL

Hello. Had a little trouble finding the place. Looks like somebody shot out all your street lamps! (*MAL and ALICE laugh. LURCH does not.*) Wow, look at this place. They just move in or what?

Mal
Alice
Lucas
Lurch

ALICE

No. This is how they live in New York. They spend all their money on rent and have nothing left for furniture.

(MAL approaches LURCH)

LURCH

Grnh.

MAL

Mal Beineke.

LURCH

(polite) Grnh.

MAL

This is my wife, Alice-

LURCH

(lecherous) Grnh.

MAL

That's my son, Lucas -

LURCH

(warning) Grnh.

MAL

And you are?

LURCH

Grrngh.

(Grunts his backstory)

MAL

Nice talkin' to you. Earth to Alice, we've landed in Weird City. I say drinks and bye-bye.

ALICE

Oh, Mal. *(convincing herself as much as much any him)*

"Be open to experience, And welcome in the new.

Reach deep in your surprise bag; There might be a gift for you."

MAL

Honey, my surprise bag is so full I can hardly lift it. That guy who patted me down at the airport? He slipped me his telephone number. I don't think I can stand any more surprises.

Hi, Grandma.

PUGSLEY

Pugsley Grandma

Hey, stud. How's life?

GRANDMA

Too long.

PUGSLEY

Tell me about it.

GRANDMA

Hold on. What're you doing?

PUGSLEY

GRANDMA

Restocking. Grandma's Private Stash. Herbs, potions and remedies. Nature's candy, no prescription needed.

What's that one?

PUGSLEY

Peyote.

GRANDMA

What's it do?

PUGSLEY

Makes you run around naked in the woods.

GRANDMA

What about this one?

PUGSLEY

Bookoo leaf. You got someone giving you a hard time?

GRANDMA

Maybe.

PUGSLEY

Sprinkle a little of this on his toast, an hour later he's in a padded room, screaming "I am Spartacus!"

GRANDMA

Grandma - what if there was this girl who met this person and he's all like "Hey, it's the Pugster. What up, little man?" and she's all like "golly" and "we're gonna go now" and they're running away together. What would you give her?

PUGSLEY

Nothing. She's your sister. Be happy for her.

GRANDMA

<i>Continued on next page</i>

PUGSLEY

But what if she doesn't get rid of him? What if all the good times are already behind me?

GRANDMA

That's life, kid. You lose the thing you love.

PUGSLEY

Tell me about it.

(picks up another bottle from the cart) What's this one?

GRANDMA

(grabs bottle from Pugsley) Acrimonium! You wanna stay away from this baby.

PUGSLEY

Why?

GRANDMA

Takes the lid off the id. Brings out the dark side.

PUGSLEY

Whaddaya mean?

GRANDMA

One swig of this and Mary Poppins turns into Medea.

PUGSLEY

I don't understand your references.

GRANDMA

Well, stop the damn texting and pick up a book once in a while.

(then)

Now, quit whining about your sister. Start thinking about *you* and how you're gonna live your life.

(waxing rhapsodic)

Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings.

(then, abruptly)

And stay outta my shit or I'll rip your leg off and bury it in the back yard.

(and)

I love you.

LUCAS

Wait, wait! We have to talk this over for a minute.

Lucas Wednesday

WEDNESDAY

Talk what over?

LUCAS

We can't just run away and get married. You said it was important that everyone got along.

WEDNESDAY

And you said it didn't matter!

LUCAS

Yeah, but they wanna kill each other! You want that hanging over our heads?

WEDNESDAY

Boy, you sound just like your father. The root doesn't fall far from the tree, does it?

LUCAS

What?

WEDNESDAY

Forget it.

LUCAS

The *apple*. The *apple* doesn't fall far from the tree.

WEDNESDAY

God, you're annoying.

LUCAS

You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

WEDNESDAY

Don't psychoanalyze me, Lucas. It's a deep dark hole and you don't wanna go there. Come on.

LUCAS

What'll we do for money?

WEDNESDAY

Stop being so scared of everything.

LUCAS

Right, like you're not scared.

WEDNESDAY

I eat scared for breakfast, honey.

<i>Continued on next page</i>

LUCAS

Let's go back in the house and make some rational decisions.

WEDNESDAY

I don't want rational decisions! I want dangerous, impulsive, crazy decisions!

WEDNESDAY

Are you coming or not?

LUCAS

Look - I - I can't run away like this. It's too crazy. I'm sorry.

WEDNESDAY

Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

(WEDNESDAY storms away. LUCAS calls after her.)

LUCAS

I can be impulsive! I just need to think about it first!

ALICE

"I feel so dark, I feel so dead.
All is black inside my face."

MAL

Boy, they really got to you. That doesn't even rhyme.

ALICE

(dark)

You got a problem with that?

MAL

I did not raise my son to be kidnapped by a bunch of creeped out left-wing Spanish weirdos.

ALICE

You didn't raise him, Mal. I did. You were at the office, remember?

MAL

I was at the office for you. For him. I had plans for the boy!

ALICE

Oh Mal, he's in love. Let him follow his heart.

MAL

Follow his heart? That's crazy!

ALICE

What's wrong with crazy? Crazy is underrated.

MAL

Lemme get this straight - your son, *your only son*, wants to marry someone who is named for *a day of the week*! and runs around Central Park with a crossbow - and you're OK with all that?

ALICE

If it makes him happy, yes.

MAL

Well, you better come to your senses or I'm gonna have to take steps.

ALICE

Good idea. Why don't you start by taking steps outside.

MAL

What?

ALICE

You want to act like a tool, go sleep in the shed.

SPRING PRODUCTION AUDITION FORM

Please complete and return BOTH PAGES to Ms. Wills at your audition.

Name: _____ Grade: _____

Email: _____ Phone: _____ T-shirt size: _____

Parent/Guardian E-mail(s): _____

Which gender(s) are you willing to play? _____ Male _____ Female _____ Either/Both

Voice: (*circle one*) Soprano Alto Tenor Baritone Bass Unsure

How would you rate your dance skills? (*1=I cannot dance, 5=I could choreograph the show*) 1 2 3 4 5

By auditioning, you acknowledge that you are being considered for ALL roles. Are there any roles that you would NOT accept? _____

Are you interested in a chorus/ensemble role ONLY? (*circle one*) YES NO

Are you willing to understudy a role? (*circle one*) YES NO

Do you understand that you cannot change your hair or appearance without permission from the director? (*circle one*)
YES NO

Is your family aware of the expectations placed on you in the event you are cast in this production? (*circle one*)
YES NO

Why are you auditioning for this show and what do you hope to gain from this experience?

Please list any special skills or talents (i.e. play an instrument, gymnastics, juggling, handstand, tap dancing, etc.):

Are you willing to participate on a technical crew if you are not cast? (*circle one*) YES NO

On the calendar on the back, write ALL conflicts that might keep you from attending *any part* of a rehearsal from January 13-March 29. This includes other after-school activities, family plans, doctors' appointments, etc. Please be completely honest and SPECIFIC. Conflicts won't necessarily prevent you from being cast. Any conflicts that arise that are not on this calendar will not be excused and excessive conflicts may result in your role being recast.

By signing below, I acknowledge that I have read and understand the audition, rehearsal, and performance information outlined in the audition packet.

Student Signature _____ Date _____

PUT YOUR CONFLICTS ON THIS CALENDAR AND GIVE TO MS. WILLS AT YOUR AUDITION

JANUARY						
SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
12	13 Rehearsal 2-5	14 Rehearsal 2-4:30	15 Rehearsal 2-4:30	16 Rehearsal 2-4:30	17	18
19	20	21 Rehearsal 2-4:30	22 Theatre Club	23 Rehearsal 2-4:30	24 Rehearsal 2-4:30	25
26	27 Rehearsal 2-4:30	28 Rehearsal 2-4:30	29 Rehearsal 2-4:30	30 Rehearsal 2-4:30	31	1
FEBRUARY						
SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3 Rehearsal 2-4:30	4 Rehearsal 2-4:30	5 Rehearsal 2-4:30	6 Rehearsal 2-4:30	7 Coffee House Auditions	8
9	10 Rehearsal 2-4:30	11 Rehearsal 2-4:30	12 Rehearsal 2-4:30	13 Rehearsal 2-4:30	14	15
16	17 Rehearsal 2-4:30	18 Rehearsal 2-4:30	19 Theatre Club	20 Rehearsal 2-4:30	21 Coffee House #2	22
23	24 Rehearsal 2-4:30	25 Rehearsal 2-4:30	26 Rehearsal 2-4:30	27 Rehearsal 2-4:30	28	1
MARCH						
SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3 Rehearsal 2-4:30	4 Rehearsal 2-4:30	5 Rehearsal 2-4:30	6 Rehearsal 2-4:30	7	8
9	10 Rehearsal 2-5	11 Rehearsal 2-5	12 Rehearsal 2-5	13 Rehearsal 2-5	14	15
March 16-22 SPRING BREAK (No Rehearsal)						
23	24 Dress Rehearsal 2-6 NO CONFLICTS PERMITTED	25 Dress Rehearsal 2-6 NO CONFLICTS PERMITTED	26 Dress Rehearsal 2-6 NO CONFLICTS PERMITTED	27 Dress Rehearsal 2-6 NO CONFLICTS PERMITTED	28 7:00 Performance	29 2:00 Performance 7:00 Performance
30	31 STRIKE 2-4 NO CONFLICTS PERMITTED					