



AUDITION INFORMATION

THE PRODUCTION

A comical feast that embraces the wackiness in every family, features an original story and it's 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.

ROLES

Any and all roles listed may or may not have understudies. Character genders are listed. All genders considered for all roles. All principal characters sing solos, duets, or are featured in large group numbers. Some character vocal ranges are noted. Swings and dance captains will be decided during the rehearsal process.

The Ancestors, Stage Age: 18+, All Vocal Ranges, All genders

The Ancestor Children, Stage Age: 5 – 13, Vocal Range SA (Unchanged Voices)

Character's Gender: Various

Character's Age: Various

All chorus members will be assigned an Addams Family Ancestor "character" and therefore have their own cameo character to play. Examples of the Ancestor characters are Bride, Groom, Stewardess, Saloon Girl, Flapper, Pilgrim, Conquistador, Caveman, Cavewoman, Soldier, Sailor, etc.

The ensemble has a very important role in The Addams Family. As descendants of the Addams lineage from various eras and locales, the Addams ancestors act as a backup chorus for multiple scenes and numbers.

Ensemble members should be talented singers, good character actors, and should be able to move well, as the ensemble will be required to dance in many songs.

Various vocal ranges.

Morticia Addams, Stage Age 35-55, Vocal Range: G3 - Bb5

Character's Gender: Female

Character's Age: Adult

Morticia is the real 'head' of the Addams family, the matriarch. She is concerned her husband is hiding something, and will use all her wiles and tactics to lure his secret out. An easy comedic actress with a sexy, dry wit. She is glamorous; witty... and given to low-keyed rhapsodies about her garden of deadly nightshade, henbane, and dwarf's hair. Although it may seem that Gomez has the most say in family dealings, Morticia's influence over him proves that she's really the one in charge. Elegant and gorgeous, Morticia sees only the good in everyone, and comes off as wiser for doing so. Her cool head and dry sense of humor help temper the flames of lust in Gomez, and bring tangibility to her fear of growing old.

A strong dancer / mover with alto / mezzo soprano vocals.

Must be a good dancer, have natural comedic timing, and sing well.

Wednesday Addams, Stage Age: 18 - 22, Vocal Range; A3 - E5

Character's Gender: Female

Character's Age: Teen

The goth teenage daughter of Gomez and Morticia, Wednesday leads with a dark cloud exterior, but deep down she has her father's heart and her mother's dry wit and sensibility. Wednesday finds love with a "normal" boy (Lucas) and wants to introduce his family to hers. She is stuck between sticking with the traditions of the Addams family and moving forward with her relationship. Experiences the youthful drama that comes with first love – and will do just about anything to get her way! Her dry sense of humor is reminiscent of her mother, but sometimes gives way into the manic episodes that show her humanity.

***Strong Soprano/Mezzo-Soprano, with pop belt vocals.
A good sense for sarcasm.***

Grandma, Stage Age: 102, Vocal Range: G4 – F5

Character's Gender: Female

Character's Age: Old

Grandmama Addams is a kooky elder, a feisty 102-year-old woman. Fun and quirky, but don't mess with Grandma. This disrespectful old hag is the mother of Gomez... she willingly helps with the dishes, cheats at solitaire and is roughly dishonest... foolishly good-natured... fumbling, weak character... is easily fooled. Grandma acts as the wise, if sometimes wacky, sage of the family. She helps Pugsley through his problems, and has a crass sense of humor.

This is a great role for a comedic actress with strong character acting and character vocal.

Pugsley Addams, Stage Age 10 – 13, Vocal Range: A3 – F5

Character's Gender: Male

Character's Age: Child

Wednesday's little brother, Pugsley is a danger-seeking, charming, funny, boy - who loves being tortured by his sister. Wednesday's relationship with Lucas has left Pugsley with separation anxiety. He wants to ensure he won't lose Wednesday to her new boyfriend so he takes matters into his own hands. An energetic monster of a boy... and a dedicated troublemaker.

Strong, high vocals.

This role is sometimes played by a girl because of the high tenor vocals, but can be any gender. Best suited for unchanged male voices or female voices.

Gomez Addams, Stage Age: 35-55, Vocal Range: Bb2 - G4

Character's Gender: Male

Character's Age: Adult

The father of the Addams family. Gomez takes great pride in his family and revels in all it means to be an "Addams." He struggles with having to keep his daughter's secret from his wife, whom he adores more than death. He is pulled in different directions in order to appease them both. Smart, comedic actor with tenor vocals. Husband to Morticia, if indeed they are married at all... a crafty schemer, but also a jolly man in his own way... though sometimes misguided... sentimental and often puckish - optimistic, he has full enthusiasm for his dreadful plots... is sometimes seen in a rather formal dressing gown.

Must have great comedic timing and a strong baritone singing voice.

Should also be a good dancer.

Spanish accent is a big plus. Casting true to character identity.

Uncle Fester Addams, Stage Age: 30-50, Vocal Range; C3 – G4 (optional C5)

Character's Gender: Male

Character's Age: Uncertain

The narrator of the show, Uncle Fester serves as the musical's narrator. He is larger than life, an energetic, joyous, child-like presence. A vaudeville style comedian with tenor vocals. Uncle Fester is incorrigible and except for the good nature of the family and the ignorance of the police, would ordinarily be under lock and key... the eyes are pig-like and deeply embedded... he likes to fish, but usually employs dynamite... he keeps falcons on the roof which he uses for hunting... his one costume, summer and winter is a black great coat with an enormous collar... a total character. He LOVES the Moon.

Vocal Range; C3 – G4 full voice tenor, and up to C5 in head voice.

***Must have a great sense of vaudevillian humor and comic timing,
plus a strong tenor/baritone singing voice.***

Ukulele skills are a BIG plus!

Lurch, Stage Age: 25 – 50, Vocal Range: Eb2 – E4

Character's Gender: Male

Character's Age: Uncertain

Lurch is the Addams family butler, who knows all the family secrets. A man of very few words, Lurch mostly responds in drawn out moans, groans and grunts — without becoming a cartoon version of himself. His movement is always very slow.

Must be a bass with a good singing voice for a small comic bit at the end.

Must have great non-verbal storytelling abilities

(Think: facial expressions and sound).

Alice Beineke, Stage Age: 35 -55, Vocal Range: Ab3 – G#5

Character's Gender: Female

Character's Age: Adult

Mother of Lucas, devoted to her family so she puts aside her own desires. A typical suburban mom with typical suburban mom problems. Because of a cold relationship with her husband Mal, she has refocused her love on Lucas. She is prone to speaking in rhyme when upset. While at the Addams Family dinner party, she drinks a potion that causes her to let her hair down and speak her truth.

Soprano. Comedic actress with soprano / belt vocals.

Mal Beineke, Stage Age 35 - 55, Vocal Range: C3 – A4

Character's Gender: Male

Character's Age: Adult

Mal is Lucas' stuffy father and an exasperated husband to his rhyming wife, Alice. A typical conservative suburban father that's cynical of life and especially the Addams family. Always looking out for his family. Has difficulty accepting his reality and pretends to be better than others. At one time he was a follower of The Grateful Dead but has lost that side of himself.

Male actor with high baritone / tenor vocals.

Lucas Beineke, Stage Age : 18 - 22, Vocal Range: C3 – C5

Character's Gender: Male

Character's Age: Teen

A hopeful romantic and the son of Mal and Alice Beineke, Lucas is the 'average' young man who has fallen in love with Wednesday Addams and plans to marry her. The epitome of the love-torn teenager, Lucas experiences the youthful pain and drama of young love and struggles with the differences between his family and the Addams family. He writes poetry and appears to be a traditionalist, but he harbors an unexpected crazy and dark side, and appreciates the macabre... which is why he gets along so well with the Addamses.

Must be a great pop/rock singer. Tenor/Baritone.

(Musical theatre tenor with some of this upper range in head voice)

Cousin It, Stage Age: 5 – 13, Vocal Range SA (Unchanged Voice)

This character makes two brief appearances in the show.

Thing, Stage Age: 5 – 13, Vocal Range SA (Unchanged Voice)

This character is seen multiple times, including a pre-show bit with the curtain.

Monster under the Bed, does not sing unless ALSO an Ancestor

This character is memorably seen once in Act Two.

AUDITIONS AND CASTING

This is a Roosevelt Opening Act Theatre Company production, and it is a community call; however, RHS students receive priority for all casting. Performers and Technicians both audition to participate in our productions. We do our best to ensure everyone an opportunity to participate in the production as possible while following the guidelines, being a part of a larger community, and not inhibiting the process.

Technical Auditions include an [online CREW application](#) and an interview. Technical Auditions require students to submit their online application by Wed. Nov. 29 at 9:00 A.M. They do not need to stay for performance auditions. Everyone who applied **MUST ATTEND** an interview on Wed. Nov. 29 from 3:45-4:30 P.M. with the Technical Director, prior to performance callbacks. The final crew list will go up at www.roosevelttheatre.org under COMPANY on the Backstage Page (crew). The first required rehearsals are Thurs. Nov. 30 for principles and crew, and Fri. Dec. 1 for the whole company from 3:30-6 P.M. in the Main Stage Theatre.

Performance Auditions include an [online CAST application](#) and THREE SESSIONS over three days to learn and audition each component of the musical with a different focus each day on the following: music, dance, and acting. Auditions are on Roosevelt's Main Stage Theatre Mon.-Wed. Nov. 27, 28 & 29 from 3:45-6:00 P.M. Performance auditions will be a combination of cold readings, movement (dance), and group musical auditioning, as well as solo auditions. No preparation is necessary, although you may want to familiarize yourself with the show, its music, and the characters. You must attend **ALL THREE SESSIONS** in order to be considered for any principal, and/or featured supporting and/or ensemble characters.

If you want to be considered for a solo, it is **MANDATORY** to participate in the solo music auditions. It is **OPTIONAL** that each student prepares a selection. Accompaniment can be recorded (no vocals on the accompaniment recording, please) or played live (you bring your sheet music for our Music Director). The best choice would be a show tune in the style of this show's music. It is generally not advised to sing a song from the show for which you're auditioning. Find a piece of music and have fun putting together a short sampling of your singing! If you don't have a selection, you can sing Happy Birthday or the alphabet!

No callbacks for this show. Callbacks are a director's opportunity to call people back for more specific auditioning and does not indicate whether or not you are cast. The final cast list will go up at www.roosevelttheatre.org under COMPANY on the Callboard (cast) page. The first required rehearsals are Thurs. Nov. 30 for principles and crew, and Fri. Dec. 1 for the whole company from 3:30-6 P.M. in the Main Stage Theatre.

TECHNICAL ELEMENTS

The RHS Stagecraft classes will provide the core of construction and running crews, but others are encouraged to apply for Crew and Crew Head positions. Cast members are expected to attend at least one Saturday work session and are required to attend the post-show strike of the set following the final performance. This will be a fun show to work on!

SHOW RECORDINGS

We do not generally advise that you seek out cast recordings when working on a production. We never base our production, or want our actors to base their performances, on the creations of others. A fresh approach is always better. Also, we will not be recording our production as it is a violation of royalty. We do not have the rights.

GUESTS

We do not allow guests to observe auditions or rehearsals. Auditions and rehearsals are closed to the public, including friends and family, without explicit request and permission granted by the director. No exceptions. Guests are not the same as Guest Artists, who may appear in the pre-show or show as determined by the director and production team.

VOLUNTEERS

We do want volunteers! Once casting is announced, expect a parent/guardian/important adults meeting to share and solicit help with everything from marketing to concessions.

REHEARSAL SCHEDULE

We use an online system Virtual Callboard for pushing weekly notifications of rehearsal, production, and performance schedules from Roosevelt's Opening Act Theatre Company. The link can be found on both the Backstage Page (Crew) and Callboard (Cast). Although it may seem like many weeks to get everything done, the schedule is tight, organized, and structured. Cast and crew must attend all rehearsals during the final two weeks prior to the show, including weekend sessions, regardless of their role. Prior to that, cast and crew members can expect to attend from three to six rehearsals weekly, generally after school hours (3:45-6 P.M.) and/or on Saturday. A complete schedule will be distributed once the show is cast and weekly updates are emailed.

Rehearsals are M-F from 3:45-6:00 P.M. in the Main Stage Theatre, as well as the Black Box and auxiliary spaces. Additional Saturday work days are 10 A.M.-6 P.M. on Jan. 20 & 27 and Feb. 10 & 17, which include both crew work time and dress rehearsals. Tech/Dress rehearsals are the two weeks before performances and run until 9:30 P.M. Evening performances are Fri.-Sat. Feb. 23 & 24 and Thurs.-Fri. Feb. 29 & March 1 at 7:00 P.M. and the closing show is a MATINEE Sat. March 2 at 2:00 P.M. Cast/crew call times are two hours prior to curtain. Everyone is expected to stay for strike after the closing matinee. Stage managers and the director should be the first to arrive.

Absence or tardiness simply cannot be permitted during the rehearsal period, particularly with regard to the physical requirements of this production and the need for safety. Cast members involved in other school activities will need to carefully weigh their decision to audition for this production. *Those auditioning must submit all schedule conflicts in writing on the audition/application forms.*

CONFLICTS

Additional conflicts cannot be added once the show is cast, so take your time filling out the audition form completely, including the Conflicts page. To drop a show due to conflicts that weren't on the audition form, in effect, takes an opportunity away from another student who could have been cast originally. We take attendance very seriously. Parents/guardians/important adults and students are reminded that RHS OATC does not allow students to participate in after school activities if school is missed that day. This includes final rehearsals and performances. Any pre-arranged absences must be cleared in advance through the school office and indicated in Synergy.

COMMITMENT

Being involved in any theatrical production involves making a commitment to the entire cast and crew. It is unfair to audition for a production if you are not able to make the commitment required of those who will be cast, particularly if you know you are not able to commit in advance. Therefore, please carefully consider your decision to audition. Points you and your parents/guardians/important adults need to consider include:

Is this production something of which I would like to be a part? This is a contemporary musical which plays on contemporary themes and character situations. It's challenging material with some mature content and language.

Can I make the time commitment to the production? From rehearsals to performances to the strike of the set, cast and crew members are obligated to attend all scheduled sessions where their presence is required. Absences for any reason affect the quality of your participation in the show. Unexcused absences cannot be permitted. It is unfair to others auditioning to fill a space and later have to drop or be dropped due to schedule problems. Be sure to discuss your time and transportation needs with your parents/guardians/important adults before the cast and crew lists are posted. A production is a major commitment for you and members of your family.

Can I make the energy commitment to the production? You will be auditioning for *any* role in the production if you choose to take part in the auditions. Work in a production of this type can be taxing. The mental and physical focus required will affect your involvement in other activities, including schoolwork, unless you plan ahead and stay on top of things. Balancing your home, family, school, and other obligations is something to consider.

Is there another way to get involved that might be better for me? Being a member of the cast is just one way to be involved in a theatrical production. Many people learn through hands-on involvement that participation behind-the-scenes can be just as rewarding as work on stage. However, if you feel your ability to commit is limited, you may want to consider volunteering for a single crew work day helping build the set or distributing posters, or perhaps working in the Box Office during the performances.

AUDITION FORM



YOUR NAME (PLEASE PRINT CLEARLY) _____

STUDENT CELL # _____ PARENT CELL # _____

STUDENT EMAIL (*One you check regularly!* PRINT CLEARLY) _____

ADDRESS (include zip) _____

ALLERGIES or MEDICATIONS of note: _____

YEAR IN SCHOOL (circle one): FR SO JR SR Alumni Community Member T-SHIRT SIZE: S M L XL 2XL 3XL

HEIGHT: _____ HAIR COLOR: _____ SHOE SIZE: _____ PANT SIZE: _____

PERFORMERS: Anyone cast is not permitted to make changes in appearance, such as hair length or color without the prior approval of the Directors. **“NO HAIRCUT HOLIDAYS” FOR YOU!**

_____ **CONSIDER ME FOR A SOLO → CIRCLE YOUR VOCAL PART: BASS BARI TENOR ALTO SOPRANO**

CAST ROLES DESIRED (List character names in order desired):

1. _____
2. _____
3. _____

Would you accept a non-speaking role? YES or NO

_____ **CONSIDER ME FOR A CREW HEAD (FILL OUT THE SEPARATE APPLICATION PAGES)**

CREW POSITION DESIRED (List crew positions in order desired: 1 = 1st choice, 2 = 2nd choice, etc.):

_____ STAGE MANAGEMENT _____ SCENERY _____ PROPS
_____ COSTUME _____ HAIR/MAKEUP _____ LIGHTING/PROJECTIONS
_____ SOUND _____ MARKETING _____ OTHER: _____

CAST/CREW EXPERIENCE (List any previous roles, productions, classes, etc.):

<u>Role</u>	<u>Production</u>

CAST/CREW

Any problems with a show? If yes, what problems occurred? Why?

CONFLICTS SECTION

Auditioner Name: _____

DIRECTIONS: COMPLETE THE “CONFLICTS SECTION” THOROUGHLY. PLEASE LIST ALL SCHEDULE CONFLICTS NOW THROUGH STRIKE. INCLUDE TRANSPORTATION TIME AS WELL AS EARLY DEPARTURE OR LATE RETURNS FROM WINTER BREAK, MLK DAY, PRESIDENT’S WEEKEND, ETC. NOTE WEEKLY CONFLICTS SEPARATELY FROM ONE TIME CONFLICTS. FOR EXAMPLE, if you have Step Up every Wednesday from 3:30-4:30 and a dentist appointment on Jan. 30 at 4:30, under WEEKLY CONFLICTS, you would write “Step Up 3:30-4:30” and then under ONE TIME CONFLICTS, you would write “1/30 3:45 Not Returning Dentist” since you need to leave early at 3:45 to catch the bus at 4:00 to get to your 4:30 appointment, then not returning to rehearsal. *Attach Separate Sheet if needed. Any conflicts listed on this page are approved. Once rehearsal begins, if you have additional conflicts, they will count toward dismissal after three absences.*

	<u>WEEKLY CONFLICTS</u>
M	
T	
W	
Th	
F	
Sa	
Su	No rehearsals or performances on Sunday. No need to note conflicts here.

ONE TIME CONFLICTS

<u>Date</u>	<u>Time Departing</u>	<u>Time Returning</u>	<u>Conflict</u>

OTHER CONFLICTS

<u>Date</u>	<u>Time Departing</u>	<u>Time Returning</u>	<u>Conflict</u>



CREW HEAD APPLICATION

Thank you for applying to be a Crew Head for a production with Roosevelt's Opening Act Theatre Company. Any Crew Head will be responsible for keeping one specific technical crew "on the same page" in an effective, organized, and respectful way. Crew Heads will work with the Stage Manager, other Crew Heads, and Crew Members, as well as cast. Crew Heads will be a part of both work and run crews during the rehearsals, technical rehearsals, and shows. The Crew Head is required to attend all crew meetings, required regular rehearsals, technical rehearsals, and performances. They are part of the Production team. The Crew Heads report directly to the Stage Manager.

Name: _____ Grade Level: _____
Email: _____ Phone #: _____

Requirements:

- Roosevelt student in good academic standing
- Passion for theatre and recent active involvement in the theatre department
- Previous Crew Member experience
- Strong organization and open communication skills
- Respect for fellow actors, directors, and technical staff
- Ability to work in a collaborative team setting with both cast and crew
- Attend all rehearsals, crew days, production meetings, and performance dates

Important Information:

- The Director & Technical Director will select the Crew Heads per show.
- Some Crew Head applicants may be selected for a Crew Member position.
- **Complete and return this application to Ms. Lane by 9:00 A.M. of Callbacks in order to be considered for a Crew Head position.**
- **INTERVIEWS are scheduled on Callbacks day starting at 3:45-4:30 P.M. in the Main Stage Theatre.**

CREW HEAD'S COMMITMENT

ALL Applicants should read the following statement and sign below.

I, _____, understand the time, dedication, and creative drive necessary to participate as a Crew Head for a theatrical production. If selected, I am prepared to fully commit to this project as a Crew Head and an active, contributing member of the artistic/production team.

Signature _____

Date _____

CREW HEAD APPLICATION (continued)

Directions: *Each application should be typed, or neatly hand-written. Use complete sentences and answer every question! Keep answers brief, to the point, and professional.*

1. Please list previous leadership roles, including any productions, job description and adult supervisor.

2. Why would you make a good choice for a Crew Head?

3. How do you plan to communicate effectively to the cast and crew?

4. How do you see yourself managing a crew of your peers? How will you create an environment in which you are respected as the authority (without being bossy and simply telling people what to do)?

5. Describe what you want to learn or gain from the experience.

6. **In order of preference, indicate which area you want to be a Crew Head, and why. Write the number of your technical preference (1 for 1st choice, 2 for 2nd choice, etc.):**
_____ Scene Shift _____ Costumes _____ Props _____ Stage Manager
_____ Make up/Hair _____ Lighting _____ Sound _____ ASM

Why? _____

7. If not selected as a crew head, would you be willing to work as a crew member? YES NO

THEATRE CONTRACT (Cast/Crew)

Although theatre is a worthwhile endeavor, it requires time, energy, and commitment. We understand that by _____ accepting a role in *Roosevelt's Opening Act Theatre Company* production(s) of *The Addams Family* they must meet and maintain the following expectations, and those outlined in the audition packet, or they will be excused from the role in the production.

Cast/crew members must:

- PASS ALL CLASSES in order to participate in any extracurricular activities, including theatre productions, and ATTEND SCHOOL the same day in order to participate after school in rehearsals, performances, or other theatre events.
- ATTEND all required rehearsals ON TIME, EVERY TIME ready to work. After three absences, beyond the pre-excused conflicts listed on your audition sheet, you will be dismissed from the show. No one is to leave school grounds prior to a rehearsal beginning or before being dismissed by the director at its conclusion.
- receive an original RENTED script from the director. Cast/crew are responsible for their own script at all times. DO NOT LET ANYONE BORROW YOUR SCRIPT! If they lose it, it is still your responsibility to return it or pay for it! This script must be returned to the director in good condition at the close of the production. The cost of any unusable or lost scripts must be reimbursed to the theatre department within two weeks of closing.
- BRING a PENCIL and SCRIPT to every rehearsal. Be prepared!
- BE RESPECTFUL of others during the rehearsal process. Do not talk in the theatre while the director is working with other cast and crew members. Keep yourself focused on the play and its process. You will be asked to work with student and adult volunteers to assist you with everything from your lines to costuming. Respect them and listen to what they have to offer.
- STUDY and MEMORIZE lines by required deadlines and/or have crew assignments done in a timely manner.
- SAFETY is very important in theatre. You must behave safely to participate!
- during performance nights, leave school grounds at the end of the school day and return for cast/crew call by the call time posted and announced because there is no supervision after school. Make the appropriate arrangements in advance to avoid lingering on school grounds unsupervised.

Parents/Guardians/Important Adults please offer support to your child with anything from lines to costumes. Also, please be respectful of the director's time by picking up and dropping off your child on time. Thank you.

If anyone fails to comply with these expectations on any given day, they will be asked to call and get picked up because they are unable to maintain the expectations. Every day is a clean slate unless chronic problems persist. Students with chronic problems unable to participate in the cooperative setting will be excused from the production.

By signing below, I agree to the terms and conditions listed in this theatre contract.

Cast/Crew Signature

____/____/____
Date

Parent/Guardian/Important Adult Signature

____/____/____
Date