

Special Considerations and Audition Information

THE ADDAMS FAMILY

Book by Marshall Brickman & Rick Elice

Music and Lyrics by Andrew Lippa

Directed by Craig A. Miller

Choreography by Jess Hirsch

Orchestra Conducted by Vern Sielert

Music Direction by Kyle Coleman

Production Stage Managed by Katie Pry

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the script, the score, other primary source materials such as the comic strip by Charles Addams, the television series, the myriad film versions, and directorial/designer concept, as pertaining to the musical THE ADDAMS FAMILY. Due to the nature of the creative process this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information or if you have any questions, please contact:

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Katie Pry, Production Stage Manager • pry3910@vandals.uidaho.edu or call/text: (360) 269-3410

Play Synopsis:

THE ADDAMS FAMILY, 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.

Spotify Link to THE ADDAMS FAMILY – Original Broadway Cast Recording:

<https://open.spotify.com/album/11oSgc7tukNbysMv0nOpW3?si=N4mjg0CtTK-ma241xHhgvA>

THE ADDAMS FAMILY - Character Descriptions

(M)=Male presenting (F)=Female presenting (NB)=Non-binary

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

A suave and passionate 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 and a skilled swordsman (or, so he thinks).

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

The beautiful, macabre, and mysterious matriarch of the Addams family who believes strongly in family tradition. Morticia is unnerved thinking that Gomez might be hiding something from her. She is confident and sexy with a side of dry wit. She is a strong mover/dancer (tango skills a plus!)

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

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 the relationships within her "strange" family and that of her new love and his "normal" family.

Wednesday showcases compassion, a bit of stubbornness and strong will. She has a strong belt.

Pugsley Addams (M), Stage Age 14 – 16, Vocal Range: A3 – F5

The youngest of the Addams Family, Pugsley idolizes Wednesday and 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 the family dynamics are changing. Pugsley is charming and funny.

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

Serving as the narrator of the show, Uncle Fester is lovable with an incorrigible child-like enthusiasm. Fester has great comedic timing and a tenor voice. Ukulele skills a plus!

Grandma (F), Stage Age: 102, Vocal Range: G4 – F5

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 (M), Stage Age: 25 – 50, Vocal Range: Eb2 – E4

A man of few words, Lurch is the Addams Family butler. His unmistakably commanding presence is accented by grunts, moans, and deliberate movement. Must have great non-verbal story-telling abilities (think: facial expressions and sound). He will also play "THING" at times as a puppet, using his own hand. Lurch has a rich bass voice.

Mal Beinecke (M), Stage Age 35 - 55, Vocal Range: C3 – A4

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

Alice Beinecke (F), Stage Age: 35 -55, Vocal Range: Ab3 – G#5

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. She is a strong comedic actor with a strong belt.

Lucas Beinecke (M), Stage Age: 18 - 22, Vocal Range: C3 – C5

The hopeful romantic 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. Strong singer.

The Ancestors (M/F/NB), Stage Age: 18+, Various Vocal Ranges

The Addams ancestors from various eras serve as the "Greek chorus" for the show and help bring the story to life and move it forward. They will be featured both singing and dancing throughout the entire show, with some or all of them being a presence in almost every scene. Seeking actors with both strong vocal and dancing abilities.

CASTING & REHEARSAL INFORMATION:

- **CONSIDERATIONS:** Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production.
- **SWINGS:** Swing assignments may be used in this production. In this instance, performers with swing assignments will be responsible for learning a secondary role/track to their main role that they may be asked to "swing" into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance.
- **GENDER-APPROPRIATE CASTING:** We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. When indicated in the script, we have included specific gender descriptions to help actors to find a role that they might be comfortable with. If there is a role that you would *not* want to be considered for, please do not hesitate to indicate this on your audition form.

REHEARSAL TIMES AND LOCATIONS

This play will rehearse:

- **FIRST REHEARSAL:** Tuesday, August 27th, 2024.
- **Weeknights:** Monday-Thursday, from 6:30pm – 10:00pm.
- **Weekends:** Saturdays from 11am-3pm.
- **Weekly days off (until tech):** Friday and Sunday
- **As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.**
- **PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.**
- Rehearsals will be held in the following locations, as announced in the daily call:
 - The Forge
 - Room 13
 - The Hartung Theatre: Stage, Greenroom, and Lobby.
- Sitz Probe, Technical Rehearsals, Dress Rehearsals, and Previews are scheduled per department policy.
- **Performances: Thursday, October 24 – Sunday, November 3, 2024 (specific date/times TBD)**

ACCESS RELATED CONSIDERATIONS

- **CONSENT and TRAUMA INFORMED PRACTICES:** *All collaboration on this production will originate from a place of consent* – in all things AND for all participating – including, but no limited to: intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- This production will employ projections against that scenery and possibly projected upon the actors themselves as part of the storytelling.

PHYSICAL AND VOCAL CONSIDERATIONS

- The production includes singing and choreography, sometimes of a sensual nature.
- The production requires all performers to speak lines and sing.
- The production requires all performers to move props and scenic elements while on and off stage.
- The production may require heightened physicality, but the director welcomes the opportunity to work with movers who demonstrate high flexibility and/or dance experience.
- Some actors will be required to deliver the language of the play with dialects. Dialect coaching will be provided as part of the rehearsal process; but coaching appointments may be required outside of the normal rehearsal schedule.
- The actors playing Gomez, Lurch, and Morticia will be doing some level of swordplay choreography as part of their characters.

A NOTE ABOUT AGE/DISABILITY AND ITS PORTRAYAL: If we do not have the opportunity of working with actors who fit the age/abilities/disabilities called for in the character traits provided in the script (including the use of a cane or walking aid), we will endeavor to employ sensitivity consultants in this area to ensure a careful and respectful approach to crafting these characters: Grandma Addams and potentially some of the Ancestors.

Intimacy/Violence Considerations

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances within the production.
- The production will employ an Intimacy Director.
- This performance may incorporate on-stage costume changes that may possibly be of a revealing

nature. These considerations and decisions will be consent-based in coordination with the performer(s) and the Costume Dept.

- There are moments of embellished swordplay in the production, which will be handled by a Fight Director.
- A more specific list of each of the moments of intimacy or violence between characters, including the musical numbers with intimacy, will be available at the audition for everyone to peruse.
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR, CHOREOGRAPHER, OR PRODUCTION STAGE MANAGER.

Subject Matter and Language Considerations

THE ADDAMS FAMILY deals with mentions subject matter some may find activating or difficult, including:

- Love, Passion, and Sexuality in Self-Expression
- Sexual and emotional repression
- Altered mental and physical states caused by using a Drug/Potion/Substance
- Death and Dying
- Morbid language and references – including disease, murder, maiming, and veiled (albeit comic) threats thereof
- Spirit conjuring and/or reincarnation
- Portrayal of Magic, Voodoo, the Black Arts, and the supernatural
- Self-deprecating commentary and language regarding gender and body shape/weight
- Marriage and marital dysfunction
- Current Events
- Politics
- Personal/Core beliefs
- Otherness and the tropes surrounding “Normalcy” “Strangeness” “Belonging”
- Veiled Adult/mature/sexual themes, jokes, and innuendo
- Underage Smoking

Production Assignments

- Orchestra Leader and Conductor: Vern Sielert
- Vocal and Music Direction: Kyle Coleman
- Director/Fight Director: Craig A. Miller
- Dance Choreographer/Intimacy Director: Jess Hirsch
- Production Stage Manager: Katie Pry
- Assistant Director/Choreographer: Jeremiah Price
- Production Dramaturg: Blake Watson
- Scenic Designer: Harry Blackstone
- Lighting/Projections Designer: Raven Bouvier
- Props Design: Michael Brandt, Natalie Wargi, and Macy Korsten
- Costume Designer: Rachel Herrick
- Assistant Costume Designer: Carson Robison
- Make-up Designer: Allen Hadley
- Sound Designer: Ryan Fraley
- Dialect Coach: TBA
- Costume Director: Ginger Sorensen
- Technical Director: Michael Brandt

This living document is current as of 7/17/2024 – updates will be posted.