



To all students,

We are pleased to announce that auditions are now open for our musical production “The Addams Family.”

We have two important dates for you and your parents to review. First, our Auditions will be held on Thursday, October 12 at 3:00-5:30 PM in the Honesdale High School Chorus Room. Call Backs will be on Sunday, October 22 at 3:00-5:30 PM.

The show has many starring roles, featured roles, an ensemble cast, and dance opportunities.

Only students of the Honesdale High School in grades nine through twelve are entitled to audition and will be accepted for any role. Those who are cast *should be able to spend at least two hours of practice every day*, including some weekends until the production on February 16-18, 2018. Students who have a full academic schedule and are busy with other extra-curricular activities are asked to talk with your parents and advisors about scheduling conflicts. *Your commitment demands time management with this musical production as a priority!*

At the open auditions, actors and actresses will be required to sing a selection from the show, which you can review and practice online now, and then it will be reviewed with you at the evening at the audition.

Attached to this letter, is your monologue audition piece that you will use in the audition, and tips and tricks. Please be creative with your audition for your singing and monologue, but please do not include props.

If you aspire for a role, you must audition on October 12 at 3:00 PM. Actor/Actress casting will be posted by Friday, and the first company read-through will be held in November.

If you are interested in auditioning, please complete the audition form online (www.honesdalepac.com) prepare the attached monologue, and song. For inquiries, please see Mr. Scott D. Miller, Mrs. Curtis, Mrs. Robson; by phone at 570-251-9831, or via e-mail at smiller@honesdalepac.com.

Sincerely,

Scott D. Miller
Director

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About Your Director

SCOTT D. MILLER has been an actor, vocal artist, lighting designer, technical director, director, and producer for over twenty years in musicals, plays, and dance. Mr. Miller, an award winning director has had his shows nominated and received several awards over the last decade, including Best Production, Best Actor, and Best Musical Revival. He has had the opportunity to work and perform in many off Broadway and professional tours, including direction in drama productions such as A Christmas Story, The Butler Did It, MacBeth Did It, Harvey, The Odd Couple, The Picnic, The Importance of Being Earnest, Children of a Lesser God, The Solid Gold Cadillac, The Dining Room, The Legends of Sleepy Hollow, Edgar Allan Poe's A Tell Tale Heart, Monkey's Paw, The Necklace, The Mouse that Roared, Phaster Phood, Sonata for Armadillos, Bone Chiller!, and Tevya and His Daughters. His musical productions include Bye Bye Birdie, CHESS, Once Upon a Mattress, You Can Hear the Drums, West Side Story, Guys and Dolls, Coming of Age, The Music Man, Jekyll and Hyde, Pippin, Sound of Music, No No Nanette, Two by Two, Disney's The Little Mermaid, Friday Knight Fever, Pajama Game, Into the Woods, Les Miserables, You're a Good Man Charlie Brown, Annie, Oliver!, The Nifty Fifties, Joseph and the Amazing Technicolor Dreamcoat, Oklahoma, A Little Princess, The Musical Adventures of Flat Stanley, On the Town, Pirates of Penzance, Schoolhouse Rock, HONK, Way off Broadway, Little Shop of Horrors, and Cinderella. Mr. Miller has worked and performed with many professional theatre companies over the years. As an alumnus of Mount Aloysius College, Mr. Miller has worked with many playwrights including F.J. Hartland, as well as performers Brian Noonan (Phantom of the Opera), Kevin Kern (Wicked), Austin Lesch (Billy Elliot), Scott Logsdon (Les Miserables), Kathy Voytko (Phantom of the Opera), Kris Koop Ouellette (Phantom of the Opera), Gregg Goodbrod (Thoroughly Modern Millie), Michael Marra (Les Miserables), and Buck Dietz (Sound of Music). Mr. Miller is the Director of Technology at Wayne Highlands School District and is grateful to work with you in this upcoming musical production.

More information and theatrical experiences may be found on Playbill or Broadway World Online. (The links are listed below)

- <http://www.broadwayworld.com/pittsburgh/article/Photo-Flash-Richland-Performing-Arts-CHESS-Concert-with-Kathy-Voytko-Scott-Logsdon-Kris-Koop-Ouellette-More-20131213>
- <http://www.broadwayworld.com/people/news/Scott-D.-Miller/>
- <http://www.playbill.com/article/kathy-voytko-scott-logsdon-kris-koop-ouellette-and-gregg-goodbrod-play-chess-in-dec-8-benefit-concert-of-musical-com-212532>

Frequently Asked Questions

WHAT IS A MUSICAL AUDITION?

An audition is a sample performance by an actor, singer, musician, dancer or other performer. It typically involves the performer displaying their talent through a previously memorized and rehearsed solo piece or by performing a work or piece given to the performer at the audition or shortly before.

WHAT IS A THEATRE CALL BACK?

There is a chance that your child will get “a callback” after an acting audition if that acting audition goes well and your student is right for the part. When your student gets a callback for an acting audition for the very first time, you may not know exactly what that means.

WHAT DOES IT MEAN WHEN I GET A CALLBACK?

It just means that the casting director and perhaps others involved in casting the roles in a project liked what they saw in your initial acting audition and are interested in seeing you again for that production. If you get a callback, you did something the casting director really liked and/or you have exactly the “right” look or personality for the role. Or perhaps you perfectly captured the essence of the character or brought something unique and interesting to your performance.

WHAT DOES IT MEAN WHEN I DIDN'T GET A CALLBACK?

When you don't get a callback it does not mean that you did not do a good job in your acting audition. Your audition may have been perfect, and the casting director liked what they saw and do not need to revisit your audition again before official casting.

GETTING THE NEWS ABOUT THE CALLBACK

You will receive notification of the call back either the night before or the day of Call Backs to return to the audition room after school for a follow up audition.

I AM AT THE CALL BACK NOW WHAT?

Don't Change Anything Unless Instructed to Do So. Something to remember about a callback is that the casting direction probably liked the way you performed in your previous acting audition, so you should try to repeat what you did as closely as possible. Sometimes you will be given some additional instructions with the callback information. You might have additional or different sides for the callback or a specific change to your appearance or your performance that they want. In that case, you want to follow whatever additional instructions you are given. For example, you might be told to be less angry or not to act like you are cold in a particular scene, or you might be told to put your hair in a ponytail or to not put your hair in a ponytail. But don't change anything unless you are instructed to do so.

HOW MANY PEOPLE GET CALLBACKS?

Sometimes there will be only a handful of people who receive a callback, but sometimes there may be a rather large number of people called back. There may be five people or there may be twenty-five. It all depends on the production and those doing the casting.

WHEN IS THE CALL BACK?

Please keep Thursday, September 21, 2016 at 3:00-5:30 PM open on your calendar for Call Backs.

How to Audition

Tips for preparing and doing your best!

- Practice the ENTIRE audition packet – memorizing the piece shows you are devoted to the audition, however is not required.
- Face the panel when you perform (not your peers).
- Take a deep breath before you start. Remember: the panel wants you to succeed – just do your best.
- For a musical audition, be ready to sing a short vocalize or scale to determine range.
- Sing/speak at a well-projected volume as if you were performing without a microphone to the back of the theatre.
- Remain in the audition room for the entire audition.
- You will be questioned on your availability to attend all rehearsals. Limit all conflicts.

Audition Criteria: projection, singing voice, blocking and movement, articulation and clarity, characterization, dramatic expression, musical interpretation, cooperation and adaptability (if known), overall preparedness, and rehearsal availability.

At a typical audition for a musical theatre production, realistically you might only be able to sing 16 bars of a prepared song. That's not much time to impress an auditioner who is determined to quickly judge you. Choosing the right song, preparing it for an audition and performing it well become paramount to your ultimate success. In fact, these factors can determine the outcome of your audition as much or even more than your vocal quality itself.

MUSICAL AUDITION MATERIALS

The musical selection will be taught to everyone the night of the theatre workshop, reviewed at auditions, and then you will audition with that piece of music. It is attached on the next page for your reference.

** The musical selection must be performed in the key provided with the audition materials. **

Preparing Your Song

Preparing a song to perform at an audition is different than preparing it to perform in a show. To begin with, you don't have the same context at an audition as you do in a show. The auditioners have not had a chance to see you develop a character. You need to show them through your presentation of the song that you have a character in mind and that you can deliver powerful emotion through song alone, without props or other actors.

To achieve this, the song needs to be delivered as if it were a monologue. The song itself is only a part of the story, underneath the lyrics there should be an inner monologue or “subtext” that you develop which is your motivation for each lyric you sing. In the case of an audition piece, the subtext does not have to be at all related to the character or show that the piece came from. No matter what the song, you can write it as yourself, talking about issues from your own life.

Preparing Your Performance

Knowing how to sing a song amazingly well isn’t enough. You need to not only sing that song, but *perform* it. That is where the subtext comes in. When you sing a line of the song, you must be thinking and acting like you are saying the subtext. It should shape your facial expressions, your emotions and your movements.

Determine where the “audience” of your monologue is situated. Is it at the right side of the stage? In front of the stage? Above the auditioners’ heads? (Hint: Never use an auditioner as your monologue audience!)

Start at the center of the stage, which may be your bedroom floor when you’re practicing at home. For each line of the song, look at your subtext and determine:

1. Does this line motivate me to physically move? For example, on a line where you’re pleading with your audience, you might be motivated to move a step or two closer to them, wherever you have determined that they are. Perhaps another line shows that you are embarrassed, so you might move away from your audience. Be careful with this, you do not want to move too much. Not every line needs physical movement. As a guideline, less than half of the lines should have movement attached. Try to finish the piece back at center stage. You should never have traveled more than a few feet in any direction from your starting point.
2. What emotion does this line raise in me? Hatred? Sadness? Regret? Joy? How should my face reflect this?
3. Where am I motivated to look for this line? Am I talking directly to my audience? Or is this line more about me talking to myself, so I might look slightly down instead of out? Perhaps the line is more of a daydream, so I would stare off into the distance. There are many possibilities. You don’t have to change your focus for every line; many consecutive lines may all focus in the same location. However, you should change your focus at least a few times throughout the piece.

Practice Makes Perfect

As with all things, practice makes perfect. Practice not just singing your piece, but performing it with your subtext in mind to motivate movements and facial expressions. There is a wonderful phrase from Stanislavski: “The difficult must become easy, the easy become habit, and the habit become beautiful.”

Keep this in mind while you practice! Your piece will eventually become so habitual that you won’t need to explicitly think about the words or the subtext; you will just feel them and be moved by them. That is when you will achieve the real beauty of the piece, and that is what the auditioners are looking for!

Men:

The Addams Family

NOT TODAY

[Rev. 5/25/12]

20

Music and Lyrics by
ANDREW LIPPA

GOMEZ: Where's that hotel guide? Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough. *Voilà!* Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!*

[MUSIC]

(cont.) The worst hotel in Paris! Get them on the line! Hurry, this is the final round, my friend!

A Driving Tempest

3 **GOMEZ:**

Did I ev - er once be - lieve this day would come?

5 6 7

Did I ev - er once ex - pect the worst? Did I ev - er dream that I ___ could

8 9 10

feel this way? Di - os mi - o, no! This is the first.

11 12 13

I'm a lat - in man and lat - in men are smart. Ev' - ry - thing we do is muy sin -

14 15 16 17

cere. Lead - ing with a sword as much as ___ with a heart,

18 19

nev - er once was I pre - pared to hear. "Not to - day!" She

20 spat it in my face. 21 "Not to-day!" 22 Not ev-en__ se-cond base. 3

23 "Not to day!" 24 The words I heard her say. "Not to-day!"

25 __ Not to day! 26 Not to-day."__

Detailed description: The image shows a vocal score for a song. It consists of three staves of music. The first staff starts at measure 20 with the lyrics 'spat it in my face.' and continues to measure 22 with '21 "Not to-day!"' and '22 Not ev-en__ se-cond base.' There is a triplet of eighth notes in measure 22. The second staff starts at measure 23 with '23 "Not to day!"' and continues to measure 24 with '24 The words I heard her say. "Not to-day!"'. The third staff starts at measure 25 with '25 __ Not to day!' and continues to measure 26 with '26 Not to-day."__'. The music is written in a single treble clef with a key signature of one flat (Bb). The lyrics are written below the notes.

Women:

The
Addams
Family

07

ONE NORMAL NIGHT

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: Then can we at least all act normal?

GRANDMA: (*stroking her rat*)
Define normal.
(*rat squeaks*)
Shhh.

MORTICIA: Normal is an illusion, darling. What's normal for the spider is a calamity for the fly.

WEDNESDAY: Mother, please –

Freely - In 2

1 WEDNESDAY: 2 3

They're nor - mal peo - ple, not like you, not like

4 5 6 7 **Fast 4**

me. Please, can't we be an aver - age fam - il - y!

8 9 10

One nor - mal night, that's all I want,

11 12 13

that's all I need from you. One nor - mal house

14 15 16

with out a mouse to feed a plant or two.

17

18 19

You must ad - mit we're not what peo - ple call "laid

20 21 22

back." So can't we muse a bit and

23 24 25

lose the ba - sic black? Whoa! One nor - mal night

26 27 28

with nor - mal peo - ple on their way. Just

29 30 3 31

one nor - mal night... Whad-da-ya say?

The musical score is written for a vocal part in a key of three flats (B-flat, E-flat, A-flat) and 4/4 time. It consists of five staves of music. The first staff (measures 17-19) starts with a treble clef and a key signature of three flats. The melody begins on a whole rest, then moves to quarter notes for 'You must admit', followed by eighth notes for 'we're not what', and ends with a quarter note for 'peo-ple'. The second staff (measures 20-22) continues with a half note for 'call', followed by a whole rest for 'laid back.', then quarter notes for 'So can't we', and eighth notes for 'muse a bit'. The third staff (measures 23-25) features eighth notes for 'and lose the basic', a quarter note for 'black?', a quarter rest, eighth notes for 'Whoa!', a quarter note for 'One', and eighth notes for 'nor-mal night'. The fourth staff (measures 26-28) has eighth notes for 'with normal', quarter notes for 'people on', eighth notes for 'their way.', and a half note for 'Just'. The fifth staff (measures 29-31) begins with a half note for 'one', quarter notes for 'nor-mal night...', a quarter rest, a triplet of eighth notes marked with 'x' for 'Whad-da-ya', and ends with a quarter note for 'say?'.

**** VISIT THE HONESDALE PERFORMING ARTS CENTER WEBSITE****

[HTTPS://WWW.HONESDALEPAC.COM/EDUCATION](https://www.honesdalepac.com/education)

****TO DOWNLOAD THE SONGS VIA MP3 FORMAT TO PRACTICE AT HOME****

Actor Monologue

Men :

GOMEZ

(deep inhale)

Aaaahh...The intoxicating smell of the graveyard.

(then)

Once a year, we gather beneath our Family Tree, to honor the great cycle of life and death. Come, every member of our clan - living, dead -

(re: Lurch)

- and undecided - and let us celebrate what it is to be an Addams.

(to Morticia)

Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is every Addams hopes for!

Women :

MORTICIA

Now close your eyes or the monster won't come out and eat you up.

(looks closely at him)

Pugsley? Pugsley?

(MORTICIA sees that PUGSLEY is fast asleep. She strokes his head as...)

Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to hell, you can thank your father.

(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)

(to the monster under the bed)

Look after my baby, will you? Keep him in harm's way.

(The MONSTER carries off the bed, MORTICIA and PUGSLEY.)