



The Addams Family

Audition Packet

Music and Lyrics by Andrew Lippa

Book by Marshall Brickman and Rick Elice

The Addams Family is a lighthearted musical take on the trials and tribulations of this infamous gothic family. In this show, Wednesday Addams invites her boyfriend Lucas and his painfully ordinary parents over for dinner, with plans to announce their engagement. The families clash, and disaster arises: Gomez Addams fails to keep his daughter's wedding plans from his wife Morticia, Lucas's mother drinks a truth serum intended for Wednesday and reveals her failing marriage, and the house devolves into utter chaos. With the help from the Addams' ancestors, Uncle Fester helps the three couples reignite their love, and the families come together to support Lucas and Wednesday's marriage.

Meet the Production Team

Producer: Spencer Staak (he/him)
comm@yaledramat.org; (630)-272-2160

Pierson '24, Economics

Favorite musical theater song to sing in the shower:
“How It Ends” from *Big Fish*

Spencer began producing during the 2021 Dramat Virtual Froshowcase. Since then, Spencer has produced a series of plays: *Cave Canem*, *Bad Jews*, and *The Final Flight of the Passenger Pigeon*. You can find him sending a bazillion (yes, he counted) emails per day. When not checking the budget spreadsheet, you will find Spencer jamming to Abba or studying for the LSAT.

Producer: William An (he/him)
comm@yaledramat.org; 352-277-6243

Branford '24, MCDB & English

Favorite musical theater song to sing in the shower:
“Along the Way” from *Edges* / “Sonya & Natasha” from *Great Comet*

William loves producing because of the opportunity to interact with the many incredible people in the theater community at Yale. He hopes to work with you on Commencement real soon! :D He also has directed, dramaturged, and—a lifetime ago—acted. Outside of theater, William loves poetry, matcha, and long walks.

Director: Claire Donnellan (she/her)
claire.donnellan@yale.edu; (312) 505-1891

Saybrook 23+1, Humanities and Theater Studies

Favorite musical theater song to sing in the shower:
“I’m Breaking Down” from Falsettos

Claire first discovered her love for directing during the Dramat’s 2020 Froshow and has directed numerous productions since then, from plays, to musicals, to operas. She prioritizes a collaborative rehearsal environment and centers design in her work. When she’s not directing, Claire designs costumes and creepy/weird props and leads a Girl Scout troop for New Haven middle schoolers.

Stage Manager: Arden Parrish (they/he)
arden.parrish@yale.edu; (847) 420-3486

Silliman '25, MCDB & Psychology on a premed track
(no I don’t sleep)

Favorite musical theater song to sing in the shower:
“When I Grow Up” from *Matilda* or “The Violet Hour” from *The Violet Hour*

Arden stumbled into stage managing completely accidentally and now can't imagine their life without it. He’s passionate about fostering a feeling of safety, support, and belonging for everyone he works with, especially those who haven't always felt welcome in theater. They express their love for their fellow theatermakers by bringing snacks to rehearsals and calling everyone "darling" a lot.

Music Director: Jalen Li (he/him)
jalen.li@yale.edu; (312) 888-5775

Pierson '23, S&DS

Favorite musical theater song to sing in the shower:
“Serious” and “Bend and Snap” from *Legally Blonde*

Jalen first got into musical theater in high school through playing in pits, and has been a part of the MD team or pit orchestra for productions ever since. Jalen can often be found eating fruit snacks, buying fruit snacks, and thinking about eating fruit snacks. He’s excited to be on such an amazing team and is looking forward to working with you all!

Music Director: Sophie Dvorak (she/her)
sophie.dvorak@yale.edu; (518) 698-3880

Trumbull '25, Music and Economics

Favorite musical theater song to sing in the shower:
“C’est Moi” from *Camelot*

Sophie is thrilled to be a part of the *Addams* music team and to MD her fourth show at Yale! When not in rehearsal for a musical, you can find her rehearsing with the Yale Glee Club or jazz acapella group Proof of the Pudding, or (very rarely) diligently working on a PSET. She can’t wait to meet you all!

Choreographer: Isabel Menon
isabel.menon@yale.edu; (304) 417-4499

Pierson '24, English and TDPS

Favorite musical theater song to sing in the shower:
“Maybe This Time” from *Cabaret* or “I’ll Be Here” from *Ordinary Days* (when’s she’s in her bag)

Isabel has been moving for all 20 years of her life and wouldn’t have it any other way. She grew up dancing, teaching yoga, and being generally hyperactive—and she refuses to quit now. On campus, she dances with Yale ModCo and in various undergrad shows. She’s working on her dance-focused thesis as we speak! When she’s not moving, she’s writing; and when she’s not writing, she’s sleeping. She can’t wait to dance with you!

Choreographer: Sadie Pohl (she/her)
sadie.pohl@yale.edu; (228) 671-6171

Saybrook '26, TDPS and EVST

Favorite musical theater song to sing in the shower:
“And You Don’t Even Know It” from *Everybody’s Talking About Jamie*

Sadie’s humble choreography beginnings in middle school for *Seussical Jr.* somehow landed her here, and she is thrilled about it! On campus, she is also involved in her acapella group *Yale Out of the Blue*, *Taps at Yale*, and other undergrad theater productions. She’s looking forward to being a part of bringing *The Addams Family* to life with this team!

Roles

The gender listed represents the gender of the character as indicated by the script. With that said, we both welcome and encourage actors of all gender identities to audition for all roles. The Addams Family's background has shifted and changed throughout the myriad iterations of their story; however, Gomez, Wednesday, and Pugsly's Latinx roots are undeniable and of great importance to us in their portrayal. All other roles are open to actors of any racial or ethnic background.

Role	Gender	Vocal range	Age	Character description	Violence and/or intimacy
Gomez Addams	M	Bass Baritone Bb2-G4	50s	The family patriarch, passionately in love with his wife, Morticia. Enjoys fencing and historical torture instruments.	Fences with Lurch and kisses Morticia's hand and arm several times
Morticia Addams	F	Mezzo or alto G3-Bb5	50s	Elegant and cold, Morticia is equally enthusiastic about death and her beloved husband, Gomez.	Hand and arm are kissed by Gomez
Wednesday Addams	F	Soprano A3-E5	20	Once gothic and morbid, Wednesday has started to love all things warm and fuzzy since falling in love with Lucas.	Tortures Pugsley, shoots a crossbow at Lucas, kisses Lucas
Uncle Fester	M	Baritenor C3-C5	40s	Quirky and bald, Fester does his best to keep his family together. In love with the moon.	None
Grandma	F	Soprano G4-F5	102	A crazy old lady in the best way. Makes all sorts of potions.	None

Pugsley Addams	M	Alto A3-F5	15	Wednesday's little brother who loves being tortured and blowing things up.	Is tortured by Wednesday on a rack
Lurch	M	Bass Eb2-E4	???	Quiet and looming, the Addams' butler.	Fences with Gomez, Alice puts his hand on her chest
Lucas Beineke	M	Baritenor C3-C5	20	Wednesday's (secret) fiancé, kind and accepting.	Wednesday shoots crossbow at his head, kisses Wednesday
Alice Beineke	F	Soprano Ab3-G#5	50s	Lucas' mom, a lover of poetry, frustrated by her loveless marriage.	Puts Lurch's hand on her chest
Mal Beineke	M	Tenor C3-A4	50s	Lucas' dad, a classic Midwestern man who has struggled to keep his wife happy.	None
The Addams Ancestors	Any	All	All	Deceased Addamses of past generations, back to help the family through conflict.	None

Auditions

Audition Process Overview

- Sign up for a 10-minute audition slot on [Yale College Arts](#) and a 1-hour dance call on [this sheet](#)
- Come to our audition information session (optional, but recommended if this is your first time auditioning for a show!) on Wednesday, March 1st
- Prepare **one** of the attached sides and the music cut that best fits your voice part (plunk tracks are linked)
- Come to your audition – you will fill out a short form, meet the team, read your side, and sing your music cut. You might be asked to read or sing again after getting some notes from the directing or music team
- Come to your dance call
- If we would like to consider you for a specific lead role, you will receive an email asking you to do a callback audition; callbacks will be more sides and music, looking at some duet scenes in particular
- Auditionees will be contacted about casting decisions on Saturday, March 11th

Timeline:

3/1: Info session	3/7: Dance calls	3/6 or 3/8: Auditions	3/9: Callbacks	3/11: Casting call
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Sides

Choose **one role** to read for during your audition. The role you read for will not determine the roles you are considered for, so pick whichever side you think best showcases your acting skills. Most of the sides are dialogues, so someone on the audition team will read for the other role during your audition. You do not need to memorize your side – we will have copies available in the audition room. If you have questions about the context of different sides, feel free to reach out to Claire (claire.donnellan@yale.edu) or ask before you read in your audition. We will go over how to prepare sides at our audition info session.

[Click here to access sides.](#)

Music Cuts

Similarly, the music cut you choose will not affect which roles you'll be considered for, so choose whichever cut you'd prefer! We'll discuss the preparation of each cut at our audition info session.

Number	Measures
"Pulled" – Wednesday	58-End; Cast recording 2:14 - end
"What If" – Pugsley	187-End; Cast recording (pt.2) 0:04 - end
"Not Today" – Gomez	55-End; Cast recording 1:56 – End
"Move Toward the Darkness" – Lurch	18-32; Cast recording 0:04 – 0:48
"Crazier Than You" – Lucas	28-49; Cast recording (pt.1) 1:13 – 1:58

[Click here to access practice accompaniment tracks](#), [here to access the cast recording](#), and [here to access the sheet music and plunk tracks](#). **No memorization is required** – we'll have print copies for you at your audition.

A few helpful timestamps for the rehearsal accompaniment tracks above are in the corresponding PDFs. You will be given the option to audition unaccompanied or to be backed by one of these rehearsal tracks.

Dance Call

At your dance call, our choreographers, Isabel and Sadie, will lead you through some warmups and movement exercises, then teach a dance combination in the style of the show. You should wear clothes that you can move in. Sign up for **one** dance call on [this spreadsheet](#). Sadie and Isabel will send a video of the choreography they will be teaching prior to the dance call.

Callback Materials

We will provide relevant callback materials via email when you receive a callback. Callbacks will include short sides and cuts for the specific role we're considering you for – each will give you

the opportunity to demonstrate how you'd embody the role. Sides will be provided in your callback email, but the music cuts will be given during your callback. This means you will not need to prep any music ahead of time – we'll work through a few measures of a cut together! We may ask you to perform with another actor – we hope this will help you feel more engaged, while also allowing us to see how well you interact with others!

Self Tape Option

If you are unable to attend any of the audition slots, you can film yourself reading one of the sides and singing one of the cuts alongside the accompaniment track. Send the video to comm@yaledramat.org before 6pm on March 8th.

Cast Expectations

What is Commencement?

In the ~10 days between the end of finals period and Yale's Commencement ceremony, the Dramat puts up a musical in the University Theater, the largest theater on Yale's campus. We all live together on Old Campus and get to spend time rehearsing and putting up a show without the stressors of classes. Think theater camp or summer stock – in addition to working on the show, the Dramat hosts lots of fun social events and it's a great way to meet lots of people who love theater.

Commencement Dates

May 12: Preposterous Day (move into housing, deadline for memorizing music and lines)

May 13-18: Rehearsals and tech

May 19-21: Show dates

May 22: Strike

May 23: Leave Yale

Time Commitment

The time commitment during the few days leading up to the show is intense: you will spend most of your day in rehearsals as we work to put the show together in a very condensed time frame. In order to successfully stage the musical in such a short period of time, we will hold music and choreography rehearsals during the semester, with the expectation that music and choreography is learned by Preposterous Day. During the semester, actors can expect up to 5-7 hours of music and choreography rehearsal per week, increasing as we get closer to Preposterous Day.

Production Values

Our team prioritizes open communication, inclusivity, enthusiasm, and dedication to the project. We are looking for auditionees who are good collaborators, committed to building a healthy rehearsal room, and will bring joy and fun to the production. We especially encourage first-time theatermakers to audition or join the production team!

Dramat Board

Auditionees are encouraged to reach out to the Vice President and Policy Director with any questions or concerns throughout the audition and callback process.

President: Lily Pérez, president@yaledramat.org

Vice President: Kali Jupiter, vp@yaledramat.org

Treasurer: Abbie Thomas, treasurer@yaledramat.org

Production Officer: Casey Tonnies, prod@yaledramat.org

Secretary: Meridian Monthy, secretary@yaledramat.org

Policy Director: Armanti Reed, policy@yaledramat.org

Outreach Coordinator: Ellie Burke, outreach@yaledramat.org

Marketing Director: Thomasin Schmults, marketing@yaledramat.org

Special Events Coordinator: Peter Li, specev@yaledramat.org

MS1 Producer: Ryan Pascal, ms1@yaledramat.org

MS2 Producer: Rhayna Poulin, ms2@yaledramat.org