

CentreStage ROLLESTON

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The Addams Family

A NEW MUSICAL
COMEDY

Book by Marshall Brickman and Rick Elice
Music and Lyrics by Andrew Lippa
Based on Characters Created by Charles Addams

9 - 18 APRIL 2026
Rolleston College
www.centrestagerolleston.org.nz

Directed by Claire Clark and Phil Dean
Musical Direction by Caelan Thomas
Choreography by Catherine McHaffie

BY ARRANGEMENT WITH ORIGIN THEATRICAL ON BEHALF OF THEATRICAL RIGHTS WORLDWIDE NEW YORK
www.origintheatrical.com.au



The Addams Family Audition Pack

The Creative Team

Director – Claire Clark and Phil Dean

Musical Director – Caelan Thomas

Choreographer – Catherine McHaffie

Thank you for your interest in auditioning for CentreStage Rolleston's 2026 production of **The Addams Family**

We are seeking talented, animated and enthusiastic performers to light up our stage. This audition pack will provide you with all of the information you will need to give you the best chance at your audition so please take time to read all the information carefully.

Note - This show is an adult production, auditionees must be over the age of 18 at the time of audition.

Performance Dates

The Addams Family will be performed in 2026 for 10 performances on the following dates:

Advanced warning: We will be packing in and rehearsing all of Easter weekend

Thursday 9 April at 7:30 pm

Friday 10 April at 7:30 pm

Saturday 11 April at 2 pm / Saturday 11 April at 7.30pm

Sunday 12 April at 5pm

Wednesday 15 April at 7.30pm

Thursday 16 April at 7.30pm

Friday 17 April at 7.30pm

Saturday 18 April at 2pm / Saturday 18 April at 7.30pm

Synopsis

The Addams Family stage show is a musical comedy where Wednesday Addams, the ultimate princess of darkness, has fallen in love with a "normal" young man named Lucas. She confides in her father, Gomez, and asks him to keep her engagement secret from her mother, Morticia, for a little while. This leads Gomez on a hilarious and heartwarming journey as he tries to navigate this secret while keeping the peace with his wife and preparing for a dinner party where both families will meet.

The show explores themes of love, family, and acceptance, all with the quirky and eccentric Addams Family flair.

List of Characters

GOMEZ ADDAMS

- **Vocal Range:** Baritone (A2 - G4)
- **Description:** A passionate, charming, and slightly flamboyant patriarch who is deeply in love with his wife, Morticia. He is torn between his devotion to his family and a surprising secret his daughter Wednesday has entrusted him with.

MORTICIA ADDAMS

- **Vocal Range:** Alto (F3 - A5)
- **Description:** The elegant, strong, and mysterious matriarch of the Addams family. She is the calm center of the family's eccentric world and is fiercely protective of their unique way of life.

WEDNESDAY ADDAMS

- **Vocal Range:** Mezzo-Soprano/Belt (A3 - E5)
- **Description:** The ultimate princess of darkness. She has grown up and fallen in love with a "normal" boy, Lucas Beineke, and her new-found happiness creates conflict within the family. Her vocals often require a strong belt.

PUGSLEY ADDAMS

- **Vocal Range:** Tenor/Boy Soprano (A3 - F5)
- **Description:** Wednesday's younger brother, who enjoys being tortured by his sister. He feels neglected as Wednesday grows up and fears losing her attention. Often played by a younger actor, but the vocal range can vary.

UNCLE FESTER

- **Vocal Range:** Tenor (C3 - G5)
- **Description:** The lovable, bald, and eccentric uncle. He serves as a narrator and often breaks the fourth wall, directly addressing the audience. He is obsessed with the moon and helping Wednesday find love.

GRANDMA

- **Vocal Range:** Mezzo-Soprano (G4 - F5)
- **Description:** A quirky, ancient, and often inappropriate witch-like figure. She is the matriarch of the family, though her exact relation to Gomez and Morticia is a bit ambiguous.

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LUCAS BEINEKE

- **Vocal Range:** Tenor (C3 - A4)
- **Description:** A seemingly normal, sweet, and earnest young man from Ohio who has fallen in love with Wednesday. He is polite and a bit nerdy, which stands in stark contrast to the Addams family.

ALICE BEINEKE

- **Vocal Range:** Soprano (A3 - G5)
- **Description:** Lucas's mother, who is initially repressed and uptight. She is a rhyming poet whose true, wild self is revealed during the course of the play. Her vocal range requires significant power and control.

MAL BEINEKE

- **Vocal Range:** Baritone (C3 - A4)
- **Description:** Lucas's father. He is a staid, conservative, and somewhat exasperated man who is initially dismissive of the Addams family's eccentricities.

THE ANCESTORS

- **Vocal Range:** Various (Soprano, Alto, Tenor, Bass)
- **Description:** The ghostly ensemble of deceased Addams family members who serve as a ghostly chorus and interact with the living characters. They are summoned from their graves and are an integral part of the show's humour and heart. Each ancestor has a distinct look and personality, representing different historical periods.

We are interested in any circus arts that you may have and that you can bring to any of the roles.

Audition venue

Auditions will be held at Rolleston College, 631 Springston Rolleston Road, Rolleston.

Please park in the car park with entrance on Broadlands drive, to the south side of the school, next to the Selwyn Aquatic Centre, as per the red arrow below.

Follow the CentreStage flags to the correct entrance.



The dance audition will also take place at this location.

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Audition dates and times

Saturday 8 November 9am – 5pm

Sunday 9 November 9am – 3:30pm

Sunday 9 November at 4pm – 5pm Dance Audition

Sunday 9 November at 5:30pm – 6:30pm Reserved for Callbacks (if required)

Please arrive at least 15 minutes prior to your audition and ensure you have your performance song ready and your voice is warmed up. Auditions will last for approximately 10 minutes.

Please note that we will be taking a photo to accompany your application.

Dance audition (Everybody MUST attend)

Dance auditions will be held at Rolleston College, Broadlands Drive, Rolleston on Sunday 9 November at 4pm – 5pm.

Please don't panic!! This session will cater to all levels of dance abilities from non-movers to experienced dancers. It will be very relaxed and fun. Please indicate on your booking form if you have dance experience.

Be sure to wear comfortable clothing and bring a drink bottle.

Callbacks

If required, time has also been set aside for callbacks on Sunday 9 November 5:30pm - 6:30pm.

A callback means that the creative team would like to see an actor again, perhaps to hear them read from the script or see them next to another actor. Receiving a callback does not guarantee you a part in the show and not receiving one doesn't necessarily mean you won't be cast.

NOTE: If for any reason you are unavailable for the audition times and would still like to audition, please contact: **Claire Clark** at claire.clark@centrestagerolleston.org.nz to discuss possible alternative arrangements.

Preparing for the audition - song selection

Choose a song to sing in your range at a maximum of 2 minutes, which you know well and that best suits your voice. Be confident in your choice. Bring a backing track where appropriate or sing *a capella*, it's up to you. Be aware that the musical director may ask you to sing with the piano in order to find out your vocal range.

Preparing for the audition - reading

Please prepare the audition reading attached at the end of this audition pack to perform and work in the audition room.

Booking an audition

To book your audition please go to our website:

www.centrestagerolleston.org.nz

- Please fill in the online audition form ensuring that you fill in ALL of the required fields. Choose your preferred audition time then click 'BOOK MY AUDITION'
- We will contact you via email within a few days to confirm your audition day/time
- Put it in your calendar
- Prepare your audition song
- We will be using the short script at the end of this pack during the auditions.
- DON'T FORGET TO TURN UP ON THE DAY!

Notification of audition outcome

Applicants will be notified by phone after the selection process is complete. You should expect to hear back from someone within the week following your auditions.

Rehearsals

Rehearsals will be at Rolleston College on:

Wednesdays 7 – 9 pm

Thursdays 7 – 9 pm

Sundays 7 – 9 pm

There will be an initial cast read through on:

Sunday 16 November 7 – 9 pm at Rolleston College

Rehearsals will run from **19 November 2025** to **14 December 2025** when we will aim to break for Christmas, reconvening rehearsals on **14 January 2026**.

In the week or so leading up to opening night, please be aware that we will be adding in extra rehearsals, including a technical rehearsal, to ensure that we are ready for an audience. Please ensure that your schedule is free to accommodate for this.



Performing fee

Every person who performs on stage in any CentreStage Rolleston production must pay a Show Levy which allows you to be fully involved with the show. **The Show Levy for The Addams Family is \$60** which includes a CentreStage Rolleston, show-specific T-shirt.

Cast expectations

Being involved in this production is a definite commitment.

Each cast member must be present for all rehearsals when required.

If for any reason you are unable to attend a rehearsal, you are required to contact the Production Manager with at least 24 hours notice if possible. Participation in this production requires a huge commitment of both time and professionalism to ensure a production of the highest possible quality, therefore, please do not audition if you are not able to fully commit to the rehearsal schedule.

While talent is our primary consideration when casting, a high level of dedication is required for the show. Final choices for all roles will be made with this in mind.

It is the job of the Directors and the rest of the Creative and Production Team to decide who fits best in each role. The Production Team will always try and cast a show in the best way possible for the overall quality of the show. Casting a production is like putting together a puzzle – all the pieces must fit to make a good cast, and the Production Team takes casting very seriously.

If cast in the show, you agree not to accept any other theatre commitments without prior permission of the Production Team.

The rehearsal schedule will be carefully managed to make the most effective use of each performer's time. You will only be called when you are required and while we make every attempt to minimise waiting times during rehearsals, performers are required to be mindful of and show courtesy to performers who are rehearsing and taking direction while you wait for your scene/turn.

Scripts and scores for the show will be provided following the completion of a successful audition.

All on-stage roles are on an unpaid basis.

If you have any questions at all regarding the audition process, please contact:

Claire Clark at claire.clark@centrestagerolleston.org.nz

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Audition reading

TITLE: The Awkward Encore

BILL ...and so, I told my boss, if you want that presentation deck to really *pop*, we need to bypass the standard corporate templates. It was a calculated risk, but in software development, you have to be nimble. You have to be... adaptive. We focus on logistics platforms, actually—making the world's supply chains just a little bit smarter.

MARY (Sips her wine, a small, weary smile) "Nimble." Of course. So, you're in... moving information. And you manage your team from your downtown office.

BILL (Nods, pleased) That's the gist. Code, data, things people need. It's demanding, but I like the structure. And the travel is minimal, which is great. I've settled into my place on the **Upper East Side** with my cat, Mittens. It's a simple, quiet life. Very stable.

MARY (A sudden, unsettling stillness comes over her) Mittens.

BILL (Frowns slightly) Yes?

MARY (She studies him. She recognizes the overly-bright sincerity, the precise angle of his chin when he mentions his cat.) Mittens. That's... such a memorable name. And "Upper East Side." You know, you remind me of someone. Someone I met a while ago. A terrible, terrible date.

BILL (Forces a nervous, high-pitched laugh) I get that a lot! I have one of those faces. So, Mary, tell me more about your design work. Corporate spaces, right? That sounds like quite a hustle. Lots of high-value clients?

MARY (Ignoring his pivot, her voice dropping to a near whisper) It is. Very high-value. Lots of *intellectual property* that needs protecting. My current side-project is a massive personal restoration. An old stone cottage that needs an incredible amount of work. It's beautifully isolated. No neighbours. No scrutiny.

BILL (His forced smile vanishes. He stares at her.) Isolated. Right. You said you needed space to... *think*.

MARY And you said it was hard to move a critical component because the world is "getting complicated. Fast."

BILL (He slowly places his napkin down.) Oh, for God's sake.

MARY (Leans forward, her eyes narrowing with a mix of fury and resignation) Oh. For. God's. Sake. You!

BILL You! The one with the "crumbling stone death trap" who claimed her design inspiration came from a recurring nightmare about the colour beige!

MARY The one who spent an hour talking about "smart logistics" platforms and a fictitious cat while wearing a tie that looks like it was woven from old Muppets!

BILL I actually **own** Mittens! He just lives with my sister in Queens because I can't be trusted to keep a houseplant alive, let alone a feline! It was a detail to make me sound **nurturing**! And you lied about being a corporate designer!

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MARY (Scoffs) I don't lie. I rebrand. I told you I was in corporate design because I was embarrassed! I actually design high-end accessories for taxidermied house pets! Little silk scarves and tiny top hats! I needed isolation so people wouldn't watch me measure a dead miniature poodle for a rhinestone cowboy chaps!

BILL (Stares at her, aghast) You design *what*?

MARY And you, Mr. Upper East Side Logistics Kingpin, live in a studio apartment in **Astoria** and your "downtown office" is the third-floor coffee shop at the library! Last time, you hijacked the plot of *The Fast and the Furious* to make your job sound "thrilling"!

BILL I am *in* software development! I just... work remotely. And I don't want women to think I'm a jobless bum! You were wearing a necklace made of tiny bottle caps!

MARY It's a limited-edition artisanal piece! And at least I wasn't secretly recording the conversation to test the microphone on my new podcast about competitive couponing!

BILL (Suddenly defensive) I told you, it was for a **podcast**! A niche show about optimizing personal efficiency! I was collecting "real-world interaction data"!

MARY (Her face softens, a brief flicker of pity) ...You have a podcast about couponing.

BILL (He slumps) I am the only person in my immediate family without a graduate degree. I'm trying to make myself sound more... accomplished. You make tiny bowler hats for dead chihuahuas!

MARY (She leans across the table, conspiratorially, her voice dropping) Okay, you know what? We need to stop. We need to stop trying to be the impressive, successful people our friends think we are. We're both clearly here because Agnes/Steve/Susan thinks two people with paralyzing social anxieties should be forced to endure small talk.

BILL (He stares at her, then lets out a huge, relieved sigh) You're right. Agnes. It has to be Agnes. She says we would have "such great chemistry."

MARY We do! We both have crippling impostor syndrome and a desperate need to over-complicate our actual, perfectly harmless jobs!

WAITER Is... everything alright, folks?

BILL Everything is perfectly fine. We just realized the only thing we could possibly do together is to form a support group.

MARY (She picks up the twenty, adds a twenty of her own, and pushes it toward the waiter) Actually, we've decided to combine our efforts. Bill, tell the waiter about the time you used a spreadsheet to calculate the most efficient route through an IKEA.

BILL (Grinning) It saved me 17 minutes! It's all about minimizing wasted movement!

MARY (She rolls her eyes, but the effect is affectionate) See? Quirky. Not criminal. Now, let's get out of here. I need to get back to my cottage—I have a deadline on a cashmere bonnet for a prize-winning hamster.