

the limelight theatre company

Audition Packet

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**Auditions held at
BOULDER POINT (Zero Boulder Hill Pass)**

Audition Information and Tips

- Auditions are May 17-20.
- Each performer will sign up for a short time slot where they will audition for the panel of directors.
- We cast all actors who audition for our productions. We often double cast shows, meaning that 2 actors will play the same role for different performances. This gives many actors the chance to shine!
- Actors will chose from this selection of monologues/prompts and songs (if applicable) to prepare for each show they would like to audition for. If you are auditioning for a musical, please prepare a monologue AND a song.
- Memorization is encouraged, but not required. We want the actors to be confident and give their best possible performance, so if they want to have access to their audition materials, that is just fine.
- There is no fee to audition, but production registration fees are due for all cast members prior to the first rehearsal for that show.

Callbacks

- Some actors will be asked to attend Callbacks on Sunday, May 21. They will be asked to stay for an entire 2-3 hour block of time. If an actor is not called back for a show, it doesn't mean they are not cast in that show. It means we already know which role that will be the best fit for them.
- **Callbacks are held at South Point (810 Preston Lane).**
- The times for callbacks are:

Addams Family	9:00am-12:00pm
Shrek JR	12:00-2:30pm
Seven for Sidmouth	2:30-5:00pm
Student Director 101	5:00-6:30pm
Isolation: A Romance	6:30-9:00pm

Isolation: A Romance Monologues

Prepare one of the three following monologues:

Monologue #1: KEITH

First half, two quarters. Teams figuring each other out. Maybe one team, they jump way out ahead, go into the locker room for halftime leading by fifteen, call it twenty points. You think, oh, this other team, they're out of it. But halftime, the teams both get a chance to make adjustments. They look at their plan, whatever they decided to do when they first hit the floor, and they see what worked, what didn't work. If they're up, they make a plan to come back out in the third and finish them off. Do more of what's working. But if they're down, they've got to figure out what happened. They've got to go back to the board and come up with something new. When they come back out after halftime, then it comes down to execution. Who's gonna do it? Both teams got a plan, but only one of them is gonna work. The team that's up, are they gonna keep running away with it? The team that's down, are they gonna make it a game? That's the third quarter. The fourth, yeah, it's at the end, but by then, most of it's already decided.

Monologue #2: NICOLETTE

He used to have a lot of records. Vinyl, you know? When there's a lot of records around, and your dad takes care of them the way mine did, you start to think there's something important in them. Secrets. Whatever. You pick them up and look at them, and they fold out. They used to have liners inside, and sometimes they have the lyrics printed on them. And I'd look at these words, and I think, something about seeing them on the liner made me think about the people who wrote them. They weren't just these things that you couldn't really understand because the music was loud, but someone thought about them, and wrote them down. I think that's what really made me want to write songs. That someone cared enough about something to write it down, which makes it permanent. When I was about six, I got this little notebook, and started writing stuff down. Whatever I thought about. I've got boxes of them now. Here's my latest.

Monologue #3

MONICA: All right. You take this delivery, and you come back here, and we'll fill out the paperwork. Don't crash your car, because I'm not liable. If you steal the pizza, you're barred from the place. I remember your face, I remember your name. Keith. Go to this address, written here. He's already paid, so you just have to get him to sign the receipt at the door. You got a pen? Take this pen. Don't ask the customers for a pen. You have a driver's license? You got any tickets? You ever been in a crash? I'm desperate, so I'm not thinking straight, and it's hot back there. Go, before I change my mind.

Seven for Sidmouth Monologues

Prepare one of the three following monologues:

We are looking for interesting characters. Be creative with your interpretation!

Monologue #1:

Enough! Let me tell you how it's going to be. My men and I, we grow hungry. Ravenous, to be honest. And so that we do not starve, in these lean times, we prevail upon the charity of good people like you. We consider ourselves your guests and thank you for your hospitality. Sidmouth is one of our new homes. And though we are nomadic people, we do like to have a place to call our own, even if it's just for a good meal before we set back out on our way. Please, go on as you were. Catch your fish. Live your lives. But, from time to time, we will call upon you to share and share alike. What do you say, Parson?

We'll be back, Sidmouth. You'd better have our beds made and our table set.

Monologue #2:

I'll admit to you, my brothers, that I've gained new perspective in recent days. No doubt inspired by our recent brush with the villainous Right Eye, I have come to guard our precious cod with my very life. I repent of my previous ill temper towards this life-giving fish. Were it not for the cod, who would we be? Beggars, perhaps? Even worse! Bandits, riding the countryside, menacing all those who work honestly for their daily bread? I shudder at the thought. No, we fishermen make our way in the world by the cod, for the cod, with the knowledge that the cod provides for us. I do not hate the cod, and if ever I said I hate the cod, I renounce those words as forcefully as possible. I love the cod!

Monologue #3:

Yes. I'll get right to it. We're mostly humble fishermen. Peaceful people. We don't fight. You look like a man who knows how to handle himself. And we're very much in need of men like you. We've recently been set upon by a band of thieves. They threaten our way of life. Our very lives, in fact. These are men who cannot be reasoned with. Like the gentleman you've just so ably dispatched, they only understand force. We are unable to deliver them the lesson they need. You, on the other hand, might be able to help us. We're looking for a patron. Someone to defend our village from these villains. I will be honest--we can offer no payment beyond a place to sleep and meals to eat. We must rely upon your good nature and, if I read you right, your devotion to higher principles. What do you say? Will you fight for us?

Shrek The Musical JR Monologues & Music

Prepare one of the following music selections (found after monologues):

- I Think I Got You Beat (measures 33-49)
- Travel Song (measures 11-25)
- This Is How a Dream Comes True (measures 6-21)
- Morning Person (measures 4-18)

All songs will be performed acapella. We will be able to provide a starting pitch, if you would like one.

AND

Prepare one of the four following monologues

Monologue #1: SHREK

No, Donkey, I'm not lost, I'm just trying to find the best way to Duloc. I'll be fine on my own, thanks. *(Pause)* Fine, only because I'm lost, you can come with me. On one condition! You keep the jabbering to a minimum. For your information, there's a lot more to ogres than people think. Example... um... Ogres are like onions! No, not because they stink. Not because they make you cry either. Layers! Onions have layers, ogres have layers. Onions have-- you get it?! We both have layers! No, ogres are not like parfaits! This may turn into the longest day of my life...

Monologue #2: FIONA

You rescued me! You did it! You-did-it-you-did-it-you-did-it! You're amazing, you're wonderful, you're... a little unorthodox, I'll admit BUT-- Thy deed is great and thine heart is pure. I am eternally in your debt. And where would a brave knight be without his noble steed? Well, sir Shrek, the battle is won, you may remove your helmet.

(SHREK does not remove his helmet.)

Please, I wouldst look upon the face of my rescuer. Now just take off the helmet.

Take it off! *(SHREK removes his helmet.)* You're... an ogre? Oh, no! I'm supposed to be rescued by my true love! Not by some ogre and his... pet. Oh my gosh! It's almost sunset! I NEED TO FIND SOMEWHERE TO CAMP RIGHT NOW!

Monologue #3: DONKEY

Shrek, I know you can't hear me right now. But if you could, I'd want to say a few things to you. I am in your corner, buddy, but you have got to tell this girl what you're really feeling deep down. You may not get another chance! I'm sorry, but I did not come this whole way, putting up with you and your body odor, just so you can let her walk away like that. I'm an animal, I've got instincts, and you two were obviously digging on each other! Now, I'm going to get more firewood, before *your* fire dies.

Monologue #4: FARQUAAD

Ooo, Princess Fiona. She sounds perfect! Except for that dragon and lava thing. I'll have to find someone else to go... I shall make Fiona my queen, and Duloc will have the perfect king! And now, good people of Duloc, the moment you've all been waiting for! The raffle drawing to determine who will have the honor of setting forth to rescue Princess Fiona from the fiery keep of the dragon! (*SHREK enters.*) Ahhh! An ogre! Wait a minute. Wait... a... minute! Oh this is too perfect. You're big and hulking and... wonderfully expendable. Duloc, we have a winner!

"I Think I Got You Beat"
 SHREK measures 33-49

33 (SHREK:)

I've heard bet - ter, I'm just say - in',

34

'A' for ef-fort. Thanks for play-in'. Sad to see a prin-cess

36

suf-fer, but I had it rough-er. Like that time a mob with

38

tor - ches burned my brit - ches. See the

39

scor-ches? You're just whi-ny, I had a flam-ing hei-nie!

41

As I fled I had to won-der, if I were torn a-sun-der,

43

would an o-gre go to hea-ven? Did I men-tion I was se-ven?

45

So... I think I got you beat,

47

I think I got you beat. Yeah. Yeah.

49

Yeah. Yeah. I think I got you beat,

“The Travel Song” DONKEY measures 11-25

Straight Swung

10 fess I love a road trip!) Sing a song!_ Hit

12 the trail... For-get the maps. For-

14 get the guides. Be-fore ya know it,

16 you've made strides with me._____

19 And I know,_ all I need,_ all a-long, is a path,_ and a pal


22 _ and a song. So I'm sing-in'_ and I'm pal-lin'_ with you.

25 (DONKEY:) See? It makes the time go by faster! SHREK:
_ Why

“This Is How a Dream Comes True” FIONA measures 6-21

FIONA:

(while the battle is in progress)


6  This is how I pic-tured it, More or less, I

9  must ad - mit. A thump-ing in my heart. A

*(DONKEY followed by SHREK crosses,
being chased by the DRAGON.)*

Rit. **A Tempo**

12  life a - bout to start... I knew this day would

15  come, and you would find your way. At

18 **A Tempo** **Faster!**
 last, my dream comes true. I knew, I knew, I

SHREK: *(addressing FIONA)*

You know, we could really use
a little help here, Princess. Really?
Nothing? Best. Day. Ever!

21  knew...

"Morning Person"

ENSEMBLE measures 4-18

4 **FIONA:**

Good morn-ing birds, — good morn-ing trees!

6 **ALL:**

— Oh, — what a love - ly day. — The

8 **FIONA:**

sun's so big it hurts — my eyes. — But

10

real - ly that's o - kay. —

12 **ALL:**

A brand new day — with things to do.

14 **FIONA:**

So — ma - ny plans — to make. — I've

16

had six cups of cof - fee so — I'm

18 **ALL:**

real - ly wide a - wake! — She's al - ways been a
(I've)

The Addams Family

Prepare one of the following music selections (found after monologues):

- Gomez - **#20 Not Today** measures 3-26
- Morticia - **#16 Just Around the Corner** measures 15-30, include spoken lines *Sing an octave lower than it is written*
- Fester - **#17 The Moon and Me** measures 28-44
- Wednesday - **#7 One Normal Night** measures 1-31
- Pugsley - **#11 What If** measures 187-end
- Lucas - **#7 One Normal Night** measures 70-92
- Alice - **#13 Waiting** measures 13-28
- Lurch - **#23 Move Toward the Darkness** measures 18-32 AND 109-110

All songs will be performed acapella. We will be able to provide a starting pitch, if you would like one.

AND

Choose one of the following 4 monologues to prepare for your audition.

Monologue #1: FESTER

Little Wednesday Addams - that charming, irrepressible bundle of malice who would poison her own brother just for a ride in the ambulance - has grown up and found love. So here's the deal. Gather around. I'm not letting you ancestors back into that crypt until love triumphs. Who is this Lucas fella? Is he worthy of her? Do they really love each other? What is love anyway? Does this rash look serious to you? So many questions about love. But when you think about it, is there anything more important?

Monologue #2: GRANDMA

The kid and I had a little heart-to-heart before. I told him to use his time wisely. Look who's talking - how much time have I got left? I'm a hundred and two, I have shingles and arthritis, and when I break wind it could start the windmills on an old Dutch painting. But I've still got one more round in me. Call me Cougar, but five'll get you ten there's a couple of 90-year-old hotties out there just waiting for this Grandma. Full Disclo... Full Disclo... I just peed a little.

Monologue #3: GOMEZ

July 31st, 1715. The Spanish warship, Pico de Gallo, commanded by my great nautical ancestor, Captain General Redondo Ventana Laguna Don Jose Cuervo, leaves Madrid, bound for the new world. Three weeks later, he is still in Madrid, as Madrid is four hundred miles from the nearest ocean. A stubborn man, he sets sail anyway, only to sink, six months later, off the southern coast of Florida - a hostile land, inhabited by mosquitoes, rattle snakes, and many retired Jewish peoples. I go too far. No matter. The night, she is young. Welcome to our extremely normal home. Gomez Florencia Addams, at your service. Allow me to present my wife, la duena, mother of my children, el amor de mi vida... the love of my life - Morticia!

Monologue #4: MORTICIA

Humiliated! Shamed! Mortified! I told that Beineke woman we kept nothing from each other. And look at the thanks I get. I gave up my dreams for the sake of this family. I wanted to travel. I wanted to see Paris! I never saw the sewers of Paris! And now it'll never happen! So that's how it ends... alone and forgotten in a tiny room, living on cat food and broken dreams - that's what happens to mothers. Look at yours. She came for the weekend, the weeks turned into months, it's twelve years later and she's still up there: Deceived. Deluded. Smoking in the attic. A *grandma*. Well, I'm not going to end up like your mother. You lied to me, I can't live with that.

The Addams Family

NOT TODAY

[Rev. 5/25/12]

GOMEZ

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. *Voila!* Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!*

m 3-26

[MUSIC]

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

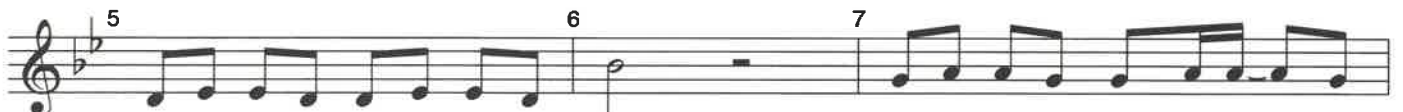
A Driving Tempest

3

GOMEZ:



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




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




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

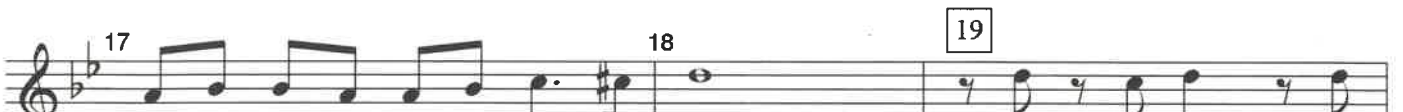
11



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



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



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



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



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



__ Not to day! Not to-day!__ I re-mem-ber well the day she



poi-soned me. No one else had cared e-nough to try.



How did she un-co-ver all the joys in me? All the ways she pro-mised I would



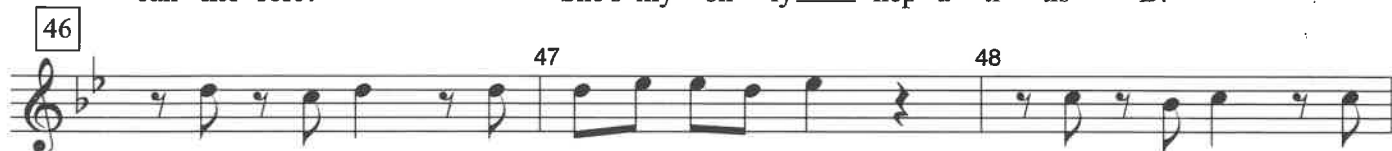
die. Ev-'ry year that pass-es, I a-dore her more.



An-y-one__ who knows us__ would a-gree. She's my ev-'ry fe-ver, flu, and



can-ker sore. She's my on-ly__ hep-a-ti-tis B!



Not to-day! I'm danc-ing on my own. Not to-day! A

"JUST AROUND THE CORNER"

MORTICIA m 15-30

*sing an octave lower

START

15 Swing 8ths



Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.



One un - planned e - lec - tro - cu - tion, that's the kind of end



I can comp - re - hend. When I'm feel - ing un - in - spi - red,



or I need a lit-tle spree. I'm re - born know-ing

MORTICIA: Coroner. Get it?
Death is just around the coroner?



death is just a-round the cor-ner com - ing af - ter me.

34 Vamp (vocal last x)



Death is just a - round the cor - ner, wait - ing high up - on the



hill. Some-one bur-ied in an av'-lanche? That's the kind of gig

STOP

"THE MOON AND ME" FESTER m 28-44

Vocal

- 2 -

17. The Moon And Me [Rev. 1/31/12]

rall.

A Tempo

Musical staff for measures 22-25. The melody is written on a treble clef staff. Measure numbers 22, 23, 24, and 25 are indicated above the staff.

— that's com-ing true — when the moon — says, "I love you." —

Musical staff for measures 26-30. Measure numbers 26-27, 28, 29, and 30 are indicated above the staff. A pink arrow labeled "SMEL" points to measure 28. The staff includes a piano accompaniment in the lower register.

Though I'm told it's — wrong — when I sing

**FEMALE
ANCESTORS:**

Ooh, ooh, ooh,

Musical staff for measures 31-33. Measure numbers 31, 32, and 33 are indicated above the staff. The piano accompaniment continues in the lower register.

— my — song, — she ac-cepts, — she at-tends,

ooh. Ooh, ooh,

Musical staff for measures 34-36. Measure numbers 34, 35, and 36 are indicated above the staff. The piano accompaniment continues in the lower register.

— she be-lieves, — she be-friends. — La la la

ooh. ooh.

Musical staff for measures 37-39. Measure numbers 37, 38, and 39 are indicated above the staff. The piano accompaniment continues in the lower register.

la la la, la la la la la, la la la la.

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh,

40 41 42

It's a dream that's com-ing true when the moon

la la la. Dream that's com-ing true when the moon

43 44 45 46

says, "I love you" How it can feel

says, "I love you"

STOP

47 48 49 50 50-61 12 62

when love is real. Ohm.

50 **"Banjolele"**

63 64 65 66 **Triumphant**

Ohm. La la la la la la, la

La la la la la la, la

67 68 69

la la la la, la la la la. It's a dream

la la la la, la la la la. It's a dream

The Addams Family

07

ONE NORMAL NIGHT

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY m 1-31

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

WEDNESDAY: **START**

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

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

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

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

with out a mouse to feed a plant or two.

17



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



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



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



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

STOP



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

32

MORTICIA:

WEDNESDAY:



One nor - mal night? To be po - lite, to do the least



you can. One nor - mal eve? Can you a - chieve



a kind of com - mon man? You have to

40

"What If"

PUGSLEY m 187-end

START

186A-186C

3

PUGSLEY:
187

188

189

190

Wednes-day will drink and then

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of two flats. Measure 186A-186C is a whole rest. Measure 187 begins with a 3-measure rest, indicated by a pink bracket and the word 'START' above it. The notes for measures 187-190 are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

191

192

193

194

195

she'll be her - self a - gain. Lu - cas will

Detailed description: This block contains musical notation for measures 191-195. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

196

197

198

199

200

leave her be, so she can tor -

Detailed description: This block contains musical notation for measures 196-200. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

201

202

203

204

205

ture me. Just like she al - ways did.

Detailed description: This block contains musical notation for measures 201-205. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

Colla Voce

206

207

208

A Tempo

209

210

'Til then I'm just a strange,

Detailed description: This block contains musical notation for measures 206-210. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

211

212

213 **A Bit Brighter**

214

215

odd rit. kid?

Detailed description: This block contains musical notation for measures 211-215. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

216

217 **rall.**

218

219

Detailed description: This block contains musical notation for measures 216-219. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

STOP

The Addams Family

07

ONE NORMAL NIGHT

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

START
↓

LUCAS
m 70-92

70

LUCAS:



One nor - mal night, no, not one poem, not one in - spi -



- ring word. One nor - mal scene, com - plete rou - tine,



to - night can't be ab - surd. Please don't em -



bar - rass me or be com - plete - ly rude.



Don't make a fuss a - bout the house, a - bout the food.



Whoa! One nor - mal night I know it's big,



but can't you see: This one nor - mal night is for me.

STOP
|

The Addams Family

ALICE

13

WAITING m 13-28

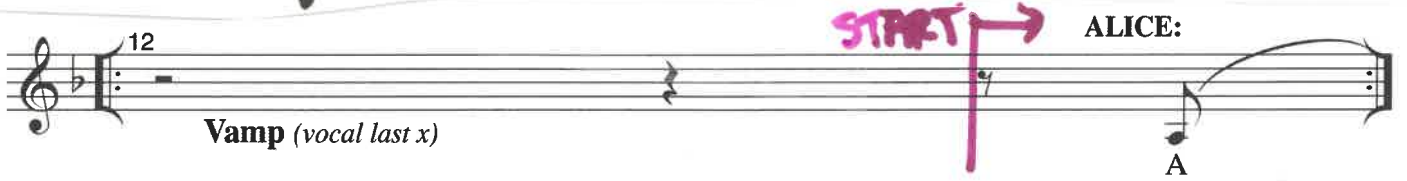
[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

12 **Vamp** (*vocal last x*)

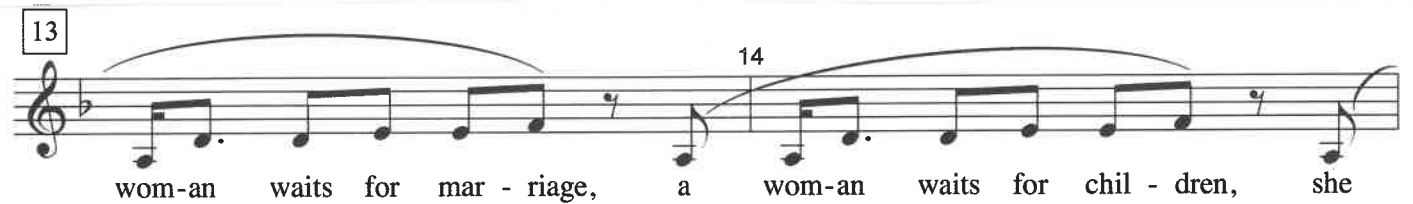
START → **ALICE:**

A



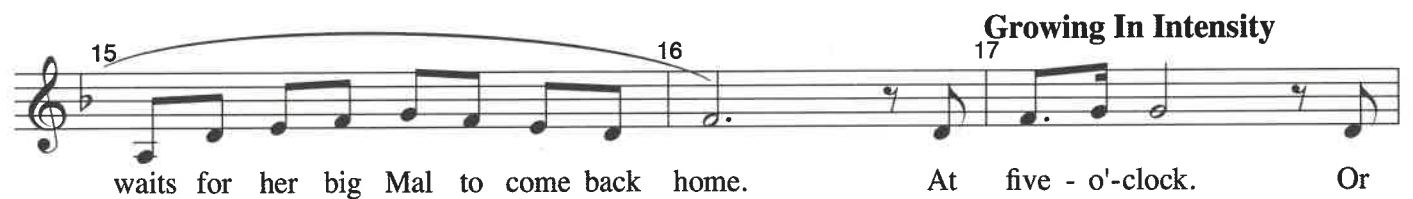
13

wom-an waits for mar - riage, a wom-an waits for chil - dren, she



15 16 17 **Growing In Intensity**

waits for her big Mal to come back home. At five - o'-clock. Or



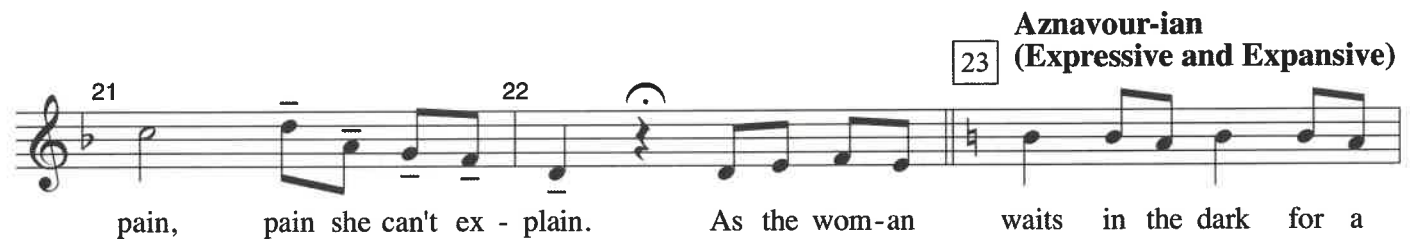
18 19 20

six o'-clock. 'Til it's nine o'clock! And there's no o'-clock to ease the



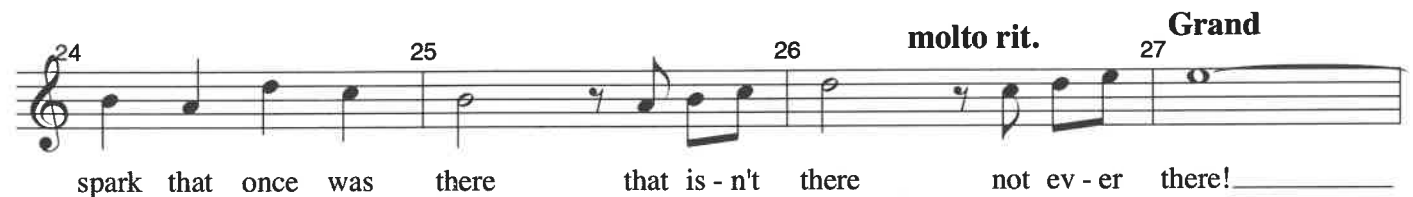
21 22 23 **Aznavour-ian**
(Expressive and Expansive)

pain, pain she can't ex - plain. As the wom-an waits in the dark for a



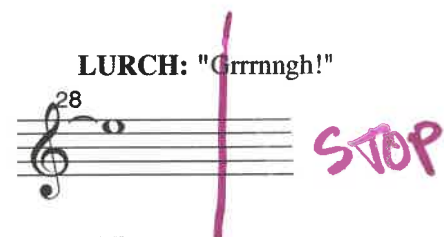
24 25 26 27 **molto rit.** **Grand**

spark that once was there that is - n't there not ev - er there!



LURCH: "Grrrngh!"

28 **STOP**



The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

GOMEZ: You are a true Addams.

LURCH

m 18-32

AND

m 109-110

16 Romantic (Ebbs and Flows) ♩ = 68

START

LURCH:

17 18 19

Move to - ward the dark - ness.

20 21 22 23

Wel - come the un - known. Face your black - est de - mons,

24 25 26 27

find your bleak - est bone. Lose your in - hi - bi - tions.

STOP

28 29 30 31 32

poco rit. A Tempo rit. A Tempo

Love what once was vile. Move to - ward the dark - ness and smile.

107 MORTICIA: (at pitch) 108 109 110

107 108 109 110

molto rall.

LURCH:

Dictated