



AUDITION NOTICE

Fort Wayne Youththeatre and Directors Morgan Montgomery & Kimee Gearhart seek performers ages 8-18 (High School Seniors) for the following roles. We encourage performers of all races and ethnicities, genders and abilities to audition. Reading skills required. In general, we are looking for 5th grad through middle schoolers to play the younger characters and upper middle through high school students to play the adults.

CHARACTERS:

Liath: The Grey One.

Carmel: Young teen. The self-proclaimed leader of the trio. Intent on winning.

Raimy: Young teen. The follower of the trio. Extremely smart and insightful. Also weird.

Lex: Young teen. The outsider of the trio. Unsettled home life. Made one mistake.

Ms. Selma Paha: Older. Real Estate Agent. Has a secret.

The Chosen Ones: Ghosts dressed in grey.

Story One

Lost: The Lost Child.

Joey/Finley: They briefly experience the Lost Child firsthand.

Caroline: The Mother. Cruel and unmotherly.

John: The Father. Blind to his wife's true nature. Not a good head for business.

Maids: Unable to work for Caroline.

Liath as Agency Manager: Owns the agency that supplies Caroline with Madis. Loves children.

Nosy One/Nosy Two: Nosy Neighbors with good hearts.

Story Two

Liz: Young woman. Wealthy. Without a care in the world. Best friends with Ceci.

Ceci: Young woman. Wealthy. Without a care in the world. Best friends with Liz.

Liath as Mrs. Silver: Renting the house. Does not share its past.

Maid: Can't stay in the house. Feels it's watching.

Baker: Knows the history of the house.

Henry: Ceci's husband. Does not believe in the story of the house.

Sarah: Maid. A victim of the house.

Doctor: Unfamiliar with Sarah's condition.



THE HOUSE

Adela: Young woman. Wealthy. Without a care in the world. Friend of Ceci.

Ralph: Young man. Wealthy. Without a care in the world. Recklessly decides to take on the house.

Story Three

Hart: Finds themselves in a haunted house after being kicked out of their own house.

Old Woman: Miserly old hag.

Sad Shapes: They are begging the Old Woman for help.

Brother: Angry brother of the Old Woman.

Young Woman: Sick wife of Brother.

Figures: Robbers. They kill the Old Woman for her gold.

Story Four

Uno/Dos: Two narrators. Who get strangled fairly quickly.

Don Juan Manuel: A man of great power and great jealousy.

Elena: Don Juan's wife.

Nephew: Don Juan's unfortunate nephew.

Liath as the Grey One: The one without a shadow. Not a good person. Not a person.

Police: A member of the police force.

Chosen Ones: Three unfortunate ones who meet Don Juan.

Story Five

Roderick: A sickly young man.

Nish: A friend.

Madeline: Roderick's sister. A sickly young woman.

Mom/Dad: Nish's parents. Mom loves a lasagna. Dad doesn't like the situation.

Cabbie: Does not want to get too close to the Usher house.

Liath as Ash: Roderick's valet. Mostly humorless.

Doctor: Madeline's doctor.

THE SHOW:

Three teenagers enter a haunted house, hoping to reveal some of the spooky secrets that lie within the walls.



AUDITION & PRODUCTION INFO

OPEN AUDITIONS: Monday, August 21st & Tuesday, August 22nd

- 4:30-5:30 PM & 5:30-6:30 PM spots available at the Arts United Center, 303 E. Main Street.
- Reserve a spot via the SignUpGenius at fortwayneyouththeatre.org/auditions.
- Enter through Green Room entrance at back of building. Arrive in time to check in prior to your audition time.
- Everyone should be prepared to read from the sides in the Audition Packet.

CALL-BACK: Wednesday, August 23rd

- 4:30-6:30 PM at the Arts United Center, 303 E. Main Street.
- Enter through Green Room entrance at back of building.
- Actors needed at Callbacks will be notified via call or text on Monday or Tuesday following Open Auditions.

CAST LIST AVAILABLE: Friday, August 25th

- Posted on Youththeatre's Facebook and Instagram.

REHEARSALS: Mondays-Fridays, August 28-September 22 (4:30-6:30/7PM)

- Not all actors will be called for all dates & times. Schedules will be made after casting.

TECH SUNDAY/TECH WEEK: Sunday, September 23rd (Noon-5:00PM); Monday, September 24-Thursday, September 28 (4:30-8:00PM)

- All actors called.

PERFORMANCES (Mainstage):

- **Public Performances:** Sept. 29 (7:00PM), 30 (2:00PM), Oct. 1 (2:00PM)
- **Sensory Friendly Performance:** Sept. 30 (4:30PM)
- **School Performance:** Oct. 2 (10:00AM)

PERFORMANCES (On-the-Go):

- **YT Academy Performance:** September 30th (9:00AM-2:00PM)
- **ACPL:** October 7th (Time TBA)
- **Recording Session:** Date TBA
- **School Tour:** Date TBA



OPEN AUDITION SIDES

- #1 (page 11).....CARMEL, LEX, RAIMY
#2 (pages 50-52).....CARMEL, LEX, RAIMY,
MS PAHA
#3 (pages 46-47).....DON JUAN,
LIATH, CHOSEN E
#4 (pages 61-62).....NISH, RODERICK
#5 (page 7).....LIATH

The House by Lindsay Price June 2023

RAIMY: Sorry.

LEX: It's very weird. Why are you so weird?

RAIMY: That's a loaded question. And you still haven't answered mine.

START —

CARMEL: *(crossing to them and taking over)* All right, all right, all right. Let's get to work! First question: What makes a house haunted? Is it the house or the ghosts in the house?

LEX: There's no such thing as ghosts.

RAIMY: I guess you could ask, are houses evil, or do people do evil in houses?

CARMEL: I say ghosts. Ghosts are the ones who walk the halls and slam the doors.

RAIMY: I don't know. Houses creek. A house lets you know if it doesn't want you there. A house has memories. Walls have memories. Echoes. A house breathes. Who's to say a house can't do more?

LEX: A house can't be evil.

CARMEL: Can't, can't, can't! Ugh!

RAIMY: What if a house won't let a ghost leave? Why would a ghost stay in the place where they tragically died? It doesn't make any sense. Unless the house makes them. Forces them.

CARMEL: *(smiling and nodding)* Evil house....

RAIMY: Makes them replay the moment over and over again. Maybe the house traps the ghost.

CARMEL: I love your brain! I love it! I want it in a bottle on my shelf! *(beat)* That doesn't sound right. The house traps them...that's something we can play with. Dream Team!

There is the sound of a door creaking open.

RAIMY: *(looking around with alarm holding out the hairspray)* What was that? What was that?

LEX: If you spray me, I will smack you. *(beat)* Not punch. There's a difference.

RAIMY: Noted.

LEX: It's probably a racoon. This place hasn't been lived in for what - how long?

CARMEL: My dad said it went from owner to owner since... the incident and then they couldn't even keep a renter. It's been empty for over a year.

LEX: Right. "The incident."

CARMEL: *(to LEX)* Start recording.

End —

CHOSEN A: Perhaps someone looking out of their window at the right time, would have seen a burst of flame and a puff of smoke.

CHOSEN B: And no one died on the doorstep of Don Juan Manuel ever more.

CHOSEN A: And no one ever stayed in the house ever again. For those who did, never found a moment's peace.

The CHOSEN ONES whisper with malice.

CHOSEN ONES: *(whispering, individual, syncopated)* You killed me. You killed me. Murderer. You killed me. Murderer. No forgiveness for Murderers. You killed me. Murderer.

CHOSEN B: The victims of Don Manuel moved in. They took up the corners of his large and expansive home.

CHOSEN A: And they want everyone to know that they are there and why they are there.

CHOSEN B: They walk the halls looking for him to satisfy their own revenge, over and over again.

Music plays, the lights change, but the CHOSEN ONES do not move. CARMEL enters, with drive, followed by LEX and RAIMY who looks puzzled. RAIMY keeps looking around, almost as if they could see the CHOSEN ONES, or at least feel their presence.

CARMEL: Voices looking for revenge, I like that, I like that. What did you think, Raimy. *(RAIMY doesn't answer)* Raimy!

RAIMY: Huh?

START —

CARMEL: What did you think of the story?

RAIMY: *(distracted)* The story's fine...do either of you feel something...off? Different. Things are different.

CARMEL: Where? In the house?

LEX: Different how?

RAIMY: I don't know. But there's... during the story, the air felt different?

CARMEL: What?

RAIMY: I know, that's weird.

LEX: I didn't say it.

CARMEL: Lex, do you feel anything?

LEX: Uh uh.

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RAIMY: *(looking around)* And I definitely feel like we're being watched.

CARMEL: You've been in here too long.

LEX: *(looking around)* Wait, is it way darker in here?

RAIMY: Yeah. Like we've been here for hours and didn't know it?

CARMEL: Don't be stupid.

RAIMY: And, not that I want to alarm anyone, but isn't that where the front door used to be?

CARMEL: Raimy, you can't let your imagination get away from you like that. *(turns around)* We don't have time to....where's the door?

RAIMY: Uh huh.

LEX: Doors don't just disappear.

CARMEL: We're mixed around, that's all. We're not in the right part of the house.

LEX: This is where we came in.

CARMEL: Then we'll go out a window.

LEX: The windows are boarded up.

CARMEL: So how do we get out?

There's a low, not at all comforting laugh. MS PAHA enters. She has a much different energy now. And she is dressed in grey.

MS PAHA: Now, now, now. There's nothing to worry about.

CARMEL: Ms Paha? Where did you come from?

MS PAHA: I have to tell you, I expected more. That was hardly a scary story. I thought you were really trying to turn your hair white. I was looking forward to that. Although I suppose revenge is a worthy cause.

CARMEL: Are you ok.....?

RAIMY: You sound different.

MS PAHA: Do I? You might say this is my true voice. You were asking about the light. And the door.

CARMEL: Yes. I'm glad you're back. It seems we've stayed much longer than we should have and we're totally grateful, but it's time for us to go.

LEX: Yeah. Through a door.

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RAIMY: My parents are going to freak out.

MS PAHA: Oh, don't worry. They'll hardly miss you.

CARMEL: What does that mean?

MS PAHA: This house.... This beautiful house. It has a way about it. And when it doesn't want you to go, it doesn't want you to go. Some might say it's my speciality.

RAIMY: What?

MS PAHA: You've stayed too long my dears. Too long...

CARMEL: I've had enough of this. You want to scare us? You'll find I don't scare. And my dad is your boss and when he finds out about this.....

MS PAHA begins to laugh

MS PAHA: Carmel, you're delightful. Wrong. But delightful. I've so enjoyed my time getting to know you. You had your chance.

LEX: There has to be a way out.

MS PAHA: There was, but not anymore. Once the door is gone, it's too late.

CARMEL: What did you do to the door?

MS PAHA: Oh, it's here. It's just not available to you. I can put it back wherever I want. But you see, I don't want to. I have a story for your research. It's perfect. You're not going to be able to use it, but it's my favourite. You might say I connect to it.

CARMEL: We don't care about your story. We don't want to hear it. We're ready to go.

MS PAHA: Ah, but you see I want to tell it. And you will listen, whether you want to or not.

Blackout. Creepy music plays.

For this story, all the characters are played by the CHOSEN ONES. So they are dressed in their grey rags. They have been given story character names below, but to be clear, they are all CHOSEN ONES. Throughout the story, there should always be members of the CHOSEN ONES watching the story. It's not about pulling focus, but they are always there. By this point in the play their numbers have clearly grown. Everyone in previous stories is a part of the CHOSEN ONES now.

RODERICK steps forward stage left and NISH steps forward stage right.

RODERICK: Nish, I know it's been awhile. But I wondered if you had time to visit. I've been pretty sick, and... I just remember we had some awesome times. I could really use a laugh.

END —

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One of the *CHOSEN ONES* moves toward *DON JUAN*, who turns.

DON JUAN: Excuse me, do you know the time?

CHOSEN D: Yes, it's eleven o'clock.

DON JUAN: Then you are a lucky man.

CHOSEN D: How so?

DON JUAN: You know the exact time of your death.

DON JUAN raises a fist as if holding a knife. At the same time, a distorted scream plays and the lights pulse red before returning to the previous light. *DON JUAN* strikes as if plunging a knife into the victim's chest. *CHOSEN D* grabs their chest and reacts as if being stabbed. During the following they move, emotionless to join the rest of the *CHOSEN ONES*.

START — DON JUAN: (*running to LIATH*) I did it. I did it.

LIATH: Oh Don Manuel. I am so sorry.

DON JUAN: What?

LIATH: You killed the wrong man.

DON JUAN: What?

LIATH: I'm so sorry. (*with a smile*) You'll have to do it again.

DON JUAN: Again? You want me to kill another man.

LIATH: Why yes. It's critical that you enact your revenge. That's part of the deal. Tomorrow at 11 pm, step out of your house and kill the first man you see.

DON JUAN moves away. He is followed by *CHOSEN E*. *DON JUAN* turns.

DON JUAN: Excuse me, do you know the time?

CHOSEN E: Yes, it's eleven o'clock.

DON JUAN: Then you are a lucky man.

CHOSEN E: How so?

DON JUAN: You know the exact time of your death.

DON JUAN raises a fist as if holding a knife. At the same time, a distorted scream plays and the lights pulse red before returning to the previous light. *DON JUAN* strikes as if plunging a knife into the victim's chest. *CHOSEN E* grabs their chest and reacts as if being stabbed. During the following they move, emotionless to join the rest of the *CHOSEN ONES*.

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DON JUAN: (*running to LIATH*) I did it!

LIATH: Oh Don Manuel. I am so sorry.

DON JUAN: How could it be the wrong man? He was the only one there at the right time.

LIATH: And yet he was. You'll have to do it again.

DON JUAN: If you could point out the man, then I wouldn't kill an innocent.

LIATH: (*standing*) I must leave now. But if...when I return after the deed, you will know you have enacted your revenge.

DON JUAN: And if you don't appear?

LIATH: Then you'll have to do it again.

DON JUAN: You've tricked me!

LIATH: Have I?

DON JUAN: I refuse to do this anymore. I won't do it.

LIATH: Oh Don Manuel, I'm sorry to tell you but you have sold your soul. You will do exactly as I tell you. And what I tell you is that you must enact your revenge. You must have vengeance. You must kill this man.

DON JUAN: And if I don't?

LIATH: The punishment for not doing so, is far worse than you could ever imagine. Will you risk that, Don Manuel?

END

LIATH circles round to join the CHOSEN ONES.

CHOSEN A: And so Don Manuel began his march of death.

CHOSEN B: And the town fell into fear.

The CHOSEN ONES stamp to simulate a knock on the door. As a POLICEMAN enters to talk to DON JUAN, they are silently attacked by the CHOSEN ONES and CHOSEN F takes their place.

CHOSEN F: Don Manuel, we must tell you.

DON JUAN: What is it?

CHOSEN F: There has been another murder on your doorstep.

DON JUAN: (*little emotion*) Oh, how awful.

CHOSEN F: You must be careful. I would not leave your house at night. There is clearly a dangerous man in the area.

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RODERICK enters, slowly, almost exactly like MADELINE did earlier. NISH sees him.

NISH: I gotta go. (*hangs up*)

MOM and DAD look at each other and exit. NISH waits for RODERICK to get close before speaking.

NISH: Hey.

RODERICK sits and stares out.

START NISH: I was just talking to my parents. Totally annoying. I can't wait till I get out of..... um.... You know, maybe I should go. Um, leave? I don't want to intrude on any family stuff.

RODERICK: (*forcefully*) No. (*less so*) Don't go. I would like it if you stayed. I'm glad you were here.

NISH: Ok. Then I'm going to stay. Do you want to talk?

RODERICK: No.

NISH: Ok. No talking. (*beat*) Why don't I put a movie on? That way we can both pretend to watch something.

RODERICK: No.

NISH: Ok.

RODERICK: I have to ask you something.

NISH: Ok.

RODERICK: I have to do... something. Quickly before the Doctor and Ash get back with the death certificate. I sent them away.

NISH: Ok.

RODERICK: I need to bury Madeline in a special coffin and put in her the family tomb under the house.

NISH: Ok....

RODERICK: Everything is prepared.

NISH: Shouldn't you have the coroner, um...handle...her?

RODERICK: (*leaping up*) No! They'll want to inspect and analyze her body and I won't have it. I won't have it! Do you trust me?

NISH: Sure.

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RODERICK: Will you do what I say and not ask any questions?

NISH: I think my questions... are not out of the question.

RODERICK: Do you trust me?

NISH: Sure.

RODERICK: We are going to put her in the special coffin. Then we'll put the coffin in the vault behind an iron door, under the house. *(beat)* There can't be any light.

NISH: This seems like a lot of trouble just to keep her away from scientists. That isn't a question. That's a statement. This seems excessive.

RODERICK: They'll come for her.

NISH: Who's coming to houses and taking bodies away like this?

RODERICK: I told you no questions!

RODERICK runs off. NISH hesitates and then follows.

There is the long piercing sound of heavy metal as the heavy iron door into the vault is hauled open.

Now a group of CHOSEN ONES enter carrying, pushing (consider having the box on wheels), a rectangle box. This is your representation of a coffin. The CHOSEN ONES stand in a group behind the box. RODERICK and NISH enter. RODERICK has a hammer.

There is the sound of hammering.

NISH: I don't think anything is getting in or out of this vault.

RODERICK: I told you. Everything is prepared. *(hands the hammer to NISH)* Put the final nail in? I can't do it.

NISH: I don't think anyone is going to be able to -

RODERICK: Do it. Please!

NISH hits the box with a hammer three times. The sound of the hammer echoes.

NISH: What do we do now?

RODERICK: Nothing.

NISH: Are you sure?

RODERICK: I don't want to talk about it. *(stalks off)*

END —

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SARAH: Oh, my God. I have seen it.

A piercing screeching noise, like metal grinding on metal. Blackout. And then silence.

A white light comes up on the Grey One - LIATH (pronounced LEE-EH). This character is definitely connected to the CHOSEN ONES, all dressed in grey. But there is more polish and crispness. It is definitely a character in charge. They smile at the audience.

Start —
LIATH: *(to the audience)* Some people don't believe in ghosts. Some people don't believe in anything. Which side are you on? Do you believe in haunted houses? Do you believe ghosts make a place haunted? So many questions. It's an interesting thing to think about. What do you believe? Perhaps you have the same questions as our... guests will have. Not that it matters. You see our house. *(gesturing to the space)* You know the truth. The truth is evil. And there's nothing you can do to stop what's going to happen.

End —
The mood shifts dramatically. Cold light but bright. Two pre-teens (LEX, and CARMEL) tumble through the front door with backpacks and camping lanterns and a lot of chatter. Actually it's just CARMEL who is providing the chatter. RAIMY stops at the front door and does not enter. They are carrying a bottle of hairspray. LIATH watches for a moment and then slowly crosses the stage to exit.

During this next section of text, a CHOSEN ONE should slowly, slowly enter to stand on the edge of the space, watching. Or slowly move into the space and move something of one of the teens. They're not there to steal any focus, but they are there, watching. Before the start of the first story, this should happen twice: a single CHOSEN ONE enters the space and leaves.

The teens do not see LIATH or the CHOSEN ONES or pay attention to anything other than their conversation. CARMEL is in mid conversation as they enter. LEX looks a little wide-eyed - clearly the talking has been going nonstop.

CARMEL: Personally I want to believe but, you know there's never really been a proven haunted house. *(sees RAIMY isn't with them)* Raimy!

CARMEL goes back and yanks RAIMY into the room and goes right back to talking.

CARMEL: Amityville - they made it all up.

LEX: Uh huh.

RAIMY: *(looking around)* Creaking floors - check.

CARMEL: The Ackley house was deemed legally haunted but that was because the buyer said the ghost stories lowered the property value.

LEX: Uh huh.

RAIMY: Cobwebs and dust - check.

CARMEL: It's not because some paranormal expert gave them some official certificate thingy.