



WESTMORELAND PLAYERS THEATRE

# Addams Family,

## A New Musical!

Auditions for this show is a huge undertaking! With singing, dancing, acting, complicated scenery, bizarre props, iconic costumes, and special effects. This application is for those who would like to be IN the spotlight!

THE ADDAMS FAMILY, a comical feast that embraces the wackiness in every family, features an original story and it's every father's nightmare: Wednesday Addams, the ultimate princess of darkness, has grown up and fallen in love with a sweet, smart young man from a respectable family— a man her parents have never met. And if that wasn't upsetting enough, Wednesday confides in her father and begs him not to tell her mother. Now, Gomez Addams must do something he's never done before— keep a secret from his beloved wife, Morticia. Everything will change for the whole family on the fateful night they host a dinner for Wednesday's "normal" boyfriend and his parents.

## Important Date

- **AUDITIONS-Open casting- October 4 @6:00-9:00pm or October 5 @2:00-5:00pm**
- **00pm at the Westmoreland Players.** There will be a required acting, a singing, and a dancing portion. (Please see sides and musical selections).
- Dancing portions **October 6 beginning at 2:00.**
- November 18 –Full read through (ALL CAST AND CREW!!)Time TBD
- Week of February 2- Tech Week Rehearsals (**Required** by ALL actors and crew)
- February 14- Opening Night, performance for three weekends
- March 2- Mandatory strike for all actors and crew!

## Attendance Policy

Attendance is the number one priority for this production to be successful. Without cast and crew members in attendance we will not be using our short rehearsal time productively. Characters will only be called for days they will be rehearsing, so the bigger the role, the more commitment. A detailed schedule will be released soon. We start promptly ,Be On TIME! Expect February to be extended rehearsals that everyone will be here for. These tend to be late nights. There are no excuses for missing these rehearsals.

Make arrangements now! Our attendance policies are as follows:

a) Conflict sheets- Each member will be required to turn in a conflict sheet in order to be cast in a role or technical position. This conflict sheet must include ALL conflicts the actor may have with in the rehearsal time. Please include not only dates but also what the conflict is. IF an excess of conflicts show up on the sheets it may effect my casting decisions so please only include conflicts that actors can absolutely not get out of.. Actors MUST be at ALL tech rehearsals and performances for the duration of the show NO EXCEPTIONS!!!

b) Sickness- If an actor is sick or Emergencies-you must contact the Stage Manager to let her know you will not be at rehearsals.

## Characters

**Gomez Addams** A suave man of Spanish descent who adores his wife and children and takes immense pride in being an Addams. He struggles with having to keep his daughter's secret from his wife, whom he adores more than death. · Strong vocal ability · Charismatic comedic actor · Good mover · Tenor

**Morticia Addams** The strength of the Addams family who believes strongly in family tradition. Morticia is unnerved thinking that Gomez is hiding something from her. She is confident with a side of dry wit. Feels her husband is hiding something from her and will use any tactic to lure the secret out. · Strong vocal ability · Dry comedic actor · Strong dancer/mover · Alto/Mezzo Soprano vocals

**Wednesday Addams** Big sister Wednesday who has her father's heart and her mother's sensibility and dry wit falls in love with a "normal" boy who she brings home to meet the family. Wednesday is trying to balance her relationships with her "strange" family with that of her new love and his "normal" family. Wednesday showcases compassion, a bit of stubbornness and strong will. · Needs a strong pop belt voice · Dry comedic actor · Strong dancer/mover · Alto/Mezzo Soprano vocals

**Pugsley Addams** The youngest of the Addams Family, Pugsley loves to be tortured by his big sister. He is lost trying to figure out his place now that she has a new boyfriend and family dynamics are changing. He wants to ensure he won't lose his sister to her new boyfriend so he takes matters in to his own hands. · Very good comedic actor · Good mover · Alto/Mezzo Soprano vocals (possible female)

**Uncle Fester** Serving as the narrator of the show, Uncle Fester is larger than life, lovable, childish, enthusiastic and highly incorrigible. · Good vocal ability · Very Good comedic/vaudevillian actor · Charismatic – ability to engage audience · Good mover · Tenor (possible female)

**Grandma** Fun, quirky and feisty, Grandma always has a trick up her sleeve. Grandma is wise, wacky and sometimes a bit crass. Don't mess with Grandma! · Good vocal ability · Very good comedic actor · Good mover · Alto/Mezzo Soprano vocals

**Lurch** A man of few words, Lurch is the Addams Family butler. His unmistakable commanding presence is accented by grunts, moans and deliberate movement. · Character Actor · Limited singing required · Bass to Eb

**Mal Beinecke** The uptight and stuffy father of Lucas and exasperated husband to rhyming Alice, cynical Mal meets the Addams with skepticism. He finds the Addams to be too bizarre for his liking and cannot fathom being related to them. · A very good actor who sings well. · A good mover · High Baritone/Tenor

**Alice Beinecke** Lucas's mother and Mal's wife, Alice is strongly devoted to her family. She presents herself as reserved and collected (even when speaking in rhyme) until she learns to unleash her wild side at dinner with the Addams. · Strong Vocal ability · Good comedic actress · Moves well · Soprano Belt vocals

**Lucas Beinecke** The hopeful romantic and son of Alice & Mal, Lucas has fallen in love with Wednesday and intends to marry her. He is optimistic and hopeful yet struggles to find the balance between his "normal" family and the macabre Addams. · Needs a strong pop voice · Good comedic actor · Strong dancer/mover · Tenor vocals

**The Ancestors** The Addams ancestors from various eras serve as the chorus for the show and help bring the story to life. They will be featured both singing and dancing throughout the entire show (once released from the family crypt!). Some Ancestors have some spotlight moments- but each will stand out and as an actor you will have the opportunity to build your own background! The Ancestors are in more songs than any other character! These are NOT small parts!

# The Audition!

There are 2 stages to our audition process. You must attend **ONE** day of music and readings and **ONE** day of choreography to be considered for apart.

**October 4th @ 6:00-9:00pm or October 5th @ 2:00-6:00 pm**

**The musical selections for each character are listed below along with the sides.**

Please choose 2 sides to perform (2 scenes or a monologue and a scene- Assistants will read the other role for you).

**October 6**

**KRISTEN BLACKWELL (CHOREOGRAPHER)** will teach you a short routine and then ask you to perform it in small groups- and evaluate your ability to keep a rhythm. Please dress to move! This is the **ONLY** day you may be evaluated for dance- do not miss it!

- See below for starting times for characters.
- **2:00 all those auditioning for Morticia**
- **2:45 all those auditioning for Gomez**
- **3:30 The remainder of the cast**

**Vocal music choices - Everyone will choose ONE vocal selection; please select the audition song for your first choice character role.** Mm = Measure number (Use links below to hear recordings). We will have sheet music available at auditions, for anyone who wants/needs it.

***\*\*EDITED AUDITION MEASURES/SELECTIONS:***

**Ancestors:**

No. 2 - "When You're an Addams" mm 194 to 209

**Wednesday:**

No. 6 - "Pulled" mm 76-end

**Lucas/Grandma:**

No. 7 - "One Normal Night" mm 70-86

**Mal:**

No. 19 - "Crazier than you" mm 95-102

**Pugsley:**

No. 11 - "What If" mm 187 to end

**Gomez:**

No. 20 - "Not Today" mm 82 to the end

**Lurch:**

No. 23 - "Move Toward the Darkness" mm 18 to 32

**Alice:**

No. 13 - "Waiting" mm 40-63

**Uncle Fester**

No. 17- "The Moon and Me" mm 1 to 25

**Morticia:**

No. 16 - "Just Around the Corner" mm 78-93

TOURING VERSION RECORDING! (Do NOT use the Broadway Cast Recording version as it is different than our version which is the touring version)

<https://www.youtube.com/watch?v=qo1gAJokgrw&list=PLN20oJoJilORdrbEA6CWoAxXssFu-AYGu>

PRACTICE TRACKS

<http://www.musicalpracticetracks.com/index.php/the-addams-family/>

# Audition Sides

## Choose 2

Tips for cold readings: You do not HAVE to memorize them, although it will help your performance if you are familiar with them. Remember to use your face and body to try to show emotion and to speak up! I may ask to you try something different and perform the scene again- do not be concerned! I am only trying to gauge your ability to follow directions.

~Practice Reading Aloud and with emotion. GO BIG!

~Don't block your face with the script

~Project your voice

~Move While You Read

~During the scene- listen and react to the other character

## Monologues

**MORTICIA ADDAMS:** I gave up my dreams for the sake of this family. I wanted to travel. I wanted to see Paris... So that's how it ends, huh? Alone and forgotten in a tiny room, living on cat food and broken dreams—what's what happens to mothers. Look at yours. She came for the weekend, the weeks turned into months, its 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, and I can't live with that.`

**MORTICIA ADDAMS:** Gomez - do you love your daughter? Do you care for her mental well-being? Do you want her to be put on heavy medication and spend the rest of her days hating us because we let her ruin her life? Now stop prattling and go tell her the dinner is off. You're the father. The father is the canceller. And if after 25 years of marriage, you can't do this one thing for me, then I just don't know what!

**WEDNESDAY ADDAMS:** OK, family meeting. About tonight. Now. Here's the schedule. First, we have drinks, like 'Hi, nice to meet you.' And then they'll want to see the house, and then at eight, we'll have dinner and they can be back at their hotel by nine thirty. Oh please, Daddy! It's just a dinner, and they're dying to meet you—and I promised Lucas—and you know how I hate to break a promise. Daddy, I'm your only daughter and your eldest child, and if you can't do this one thing for me, then I just don't know what!

**WEDNESDAY ADDAMS:** Daddy, I have something to tell you. Can you keep a secret? Oh Daddy, Lucas wants to marry me! Lucas Beineke loves me and he wants to marry me. And I think I want to marry him. Well, I've never met his parents, and he's never met mine, and – I just need to be sure that the families will get along. I mean, he has to know what he's getting into. I mean we're who we are, and there from Ohio. But, we can't tell mother – Daddy, please! She'll ask a lot of embarrassing questions and wreck the whole thing. After dinner and we're all friends, then we'll tell her. Daddy, please! If you love me. Do you love me Daddy?

**ALICE BEINEKE** - It's a lovely dress, Wednesday! 'Yellow is the color of the warming sun. Yellow is the color of yumminess and fun. Why not show the world the love in which we all believe? Why not wear your heart for all to see, right on your sleeve?' Oh, the rhyming? You see, 'When I'm depressed or feeling blessed, a poem will get it off my chest. They come to me, they take no time, they just pop out, and always rhyme!

**ALICE BEINEKE:** Oh! A Spanish game, what does it mean? "Full Disclosure" and you have to tell the absolute truth? I don't think I would be very good at that game. ("sure you would"—they pass over the chalice) Oh no no no noooooo (she drinks and is instantly changed) Remember how it used to be, Mal? How we would gaze at each other in the middle of dinner and couldn't eat a thing? Remember Mal? What happened? The guy with the Grateful Dead t-shirt? Is he evercoming back? How long do I have to wait?

**GRANDMA**— Me! Me! Me! Age before beauty! The chalice. 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 in 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 to chow down on a Grandma sandwich. Full Disclo...Full Disclo... I just peed.

**GOMEZ ADDAMS:** Where are we from? Funny you should ask. 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 over 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, infested with mosquitoes and rattlesnakes. But enough about us!

**GOMEZ ADDAMS:** Mr. Malcolm Beineke, I presume, and the lovely Mrs. Malcolm Beineke. (pointing his blade at Lucas) And you must be young Lucas - (looks back to Mal, then again to Lucas) Unless of course you -(Lucas)- are the father, and you -(Mal) - are the son, with a massive thyroid problem. (laughs, then) 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!

**UNCLE FESTER:** Storm's passed. Think I'll get a little moon. Yoo hoo, where are you hiding? Are you playing with me, my only one? There you are! Look at her. Lovely, is she not? And so far away. Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you. Quarter of a million miles away--that's a good distance for romance. We never fight, each waning is a heartbreaking separation. Each meeting, a happy reunion.

**UNCLE FESTER:** That's right. We have a problem 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. (to the ANCESTORS as they try to disappear.) So here's the deal. Gather around. I'm not letting you back into that crypt until love triumphs. So 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?

**LUCAS BEINEKE:** I work after school at the bookstore. And on weekends, I tutor kids at a charter school. And summers I work at my uncle's grocery. On my time off, I mostly think about Wednesday and how much I love her and how we could have a wonderful life together. One day, I'll be a writer. Or maybe a medical examiner. You get to look inside people's bodies and they don't mind, because they're dead.

**LUCAS BEINEKE:** Wait, wait! We have to talk this over for a minute. We can't just run away and get married. You said it was important that everyone got along. I know I said it didn't matter, but they wanna kill each other! Do you want that hanging over our heads? Do you wanna you know what I think? You don't really want to get married. You just said that to stick it to your mother. What will we do for money? You know you're scared too. Let's go back in the house and make some rational decisions. Look- I – I can't run away like this. It's too crazy. I'm sorry. I can be impulsive! I just need to think about this first!

**MAL BEINEKE:** OK, Addams, I tried. I thought OK, the kids like each other, let's give it a shot. But you people are insane. You got a house where there shouldn't be a house, a zombie for a butler, and a man who's dating the moon. We're simple people, Mister Addams. We're not used to your 'sophisticated New York lifestyle.' So with your permission, we're gonna go back to the real America. Full disclosure. Lucas, help your mother off the table.

**MAL BEINEKE:** This girl walks around with a crossbow? Good. Good choice son. OK, listen up. Now here's what's going to happen. We're going to go back to the hotel. And you and I are going to have a little talk. (Lurch enters.) Hello. Had a little trouble finding this place. Looks like someone shot out all your street lines! Wow, look at this place. (aside) They just move in or what? (to Lurch) Mal Beineke (no response) this is my wife, Alice- (no response) that's my son Lucas- (no response) Nice talking to you. Earth to Alice, we've landed in Weird City. I say drinks and bye-bye.

**PUGSLEY ADDAMS:** Grandma, what if there was this girl who met this person and he's all like, 'Hey, it's the Pugster. What up, little man?' and she's all like 'golly' and 'we're going to go now' and they're running away together. What if she doesn't get rid of him? What if all the good times are already behind me? I could stab my arm myself, and I could spray myself with mace, but it just wouldn't be the same without her.

**PUGSLEY ADDAMS:** Mommy, there's no monster in the closet. Mommy, what if there was this girl who met this person and he's all like "hey, it's the Pugster. What up, little man?" and she's all like "golly" and "we're going to go now" and they're running away together. What would you do to him? What if she doesn't get rid of him? What if all the good times are already behind me? Mommy ... I have a Full Disclosure. What if you try to do something to somebody and you ended up doing it to somebody else by mistake? Is Wednesday really going to marry that guy? Make me feel better, Mommy.

## Sides

### SIDE 1 LUCAS and WEDNESDAY

LUCAS. Wait, wait! We have to talk this over for a minute.

WEDNESDAY. Talk what over?

LUCAS. We can't just run away and get married. You said it was important that everyone got along.

WEDNESDAY. And you said it didn't matter!

LUCAS. Yeah, but they wanna kill each other! You want that hanging over our heads?

WEDNESDAY. Boy, you sound just like your father. The root doesn't fall far from the tree, does it?

LUCAS. What?

WEDNESDAY. Forget it.

LUCAS. The apple. The apple doesn't fall far from the tree.

WEDNESDAY. God, you're annoying.

LUCAS. You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

WEDNESDAY. Don't psychoanalyze me, Lucas. It's a deep dark hole and you don't wanna go there. Come on.

LUCAS. What'll we do for money?

WEDNESDAY. Stop being so scared of everything.

LUCAS. Right, like you're not scared.

WEDNESDAY. I eat scared for breakfast, honey.

LUCAS. Let's go back in the house and make some rational decisions.

WEDNESDAY. I don't want rational decisions! I want dangerous, impulsive, crazy decisions! Are you coming or not?

LUCAS. Look—I-I can't run away like this. It's too crazy. I'm sorry.

WEDNESDAY. Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

## **SIDE 2 GRANDMA and PUGSLEY**

GRANDMA. Hey, stud. How's life?

PUGSLEY. Too long.

GRANDMA. Tell me about it.

PUGSLEY. Hold on. What're you doing?

GRANDMA. Restocking. Grandma's Private Stash. Herbs, potions and remedies. Nature's candy, no prescription needed.

PUGSLEY. What's that one?

GRANDMA. Peyote.

PUGSLEY. What's it do?

GRANDMA. Makes you run around naked in the woods.

PUGSLEY. What about this one?

GRANDMA. Bookoo leaf. You got someone giving you a hard time?

PUGSLEY. Maybe.

GRANDMA. Sprinkle a little of this on his toast, an hour later he's in a padded room, screaming "I am Spartacus!"

PUGSLEY. Grandma – what if there was this girl who met this person and he's all like "Hey, it's the Pugster. What up, little man?" and she's all like "golly" and "we're gonna go now" and they're running away together. What would you give her?

GRANDMA. Nothing. She's your sister. Be happy for her.

PUGSLEY. But what if she doesn't get rid of him? What if all the good times are already behind me?

GRANDMA. That's life, kid. You lose the thing you love.

## **SIDE 3 LURCH and MAL**

LURCH. Grnh.

MAL. Mal Beineke.

LURCH. (polite) Grnh.

MAL. This is my wife, Alice—

LURCH. (lecherous) Grnh.

MAL. That's my son, Lucas—

LURCH. (warning) Grnh.

MAL. And you are?

LURCH. Grrngh. (Grunts his backstory)

MAL. Nice talkin' to you. Earth to Alice, we've landed in Weird City. I say drinks and bye- bye.

#### **SIDE 4 MORTICIA and GOMEZ**

MORTICIA. Something's wrong with Wednesday.

GOMEZ. What do you mean?

MORTICIA. She's in the kitchen smiling. Like this. Maybe it is this boy.

GOMEZ. This boy? Don't be silly. Ha! I say. And double Ha! Ha-ha! Come, darling, I feel an urge to take you in my arms. Let's go upstairs—

MORTICIA. Gomez.

GOMEZ. On the other hand, she is a healthy young woman. Like you were. Are. Like you are. She could even fall in love and get married. Like you did.

MORTICIA. Don't be ridiculous, Gomez. I'm much too young to have a married daughter.

GOMEZ. Of course. I didn't think of that.

MORTICIA. Besides, she'll have lots of boys.

GOMEZ. How do you know?

MORTICIA. Because she's my daughter.

GOMEZ. Yes, but what if—and I have no reason to say this—what if she did meet someone who stole her heart?

MORTICIA. Don't be silly. When that happens, I'll be the first to know. Wednesday tell me everything. Just like you do. Gomez, you do tell me everything, don't you?

GOMEZ. Of course!

MORTICIA. Oh, my. You're perspiring.

GOMEZ. What?

MORTICIA. I hope you're not coming down with a case of ... Liar's Shingles.

#### **SIDE 5 ALICE AND MAL**

ALICE. I feel so dark, I feel so dead. All is black inside my face.

MAL. Boy, they really got to you. That doesn't even rhyme.

ALICE. You got a problem with that?

MAL. I did not raise my son to be kidnapped by a bunch of creeped out left-wing Spanish weirdos.

ALICE. You didn't raise him, Mal. I did. You were at the office, remember.

MAL. I was at the office for you. For him. I had plans for the boy!

ALICE. Oh Mal, he's in love. Let him follow his heart.

MAL. Follow his heart? That's crazy!

ALICE. What's wrong with crazy? Crazy is underrated.

MAL. Lemme get this straight- your son, your only son, wants to marry someone who is named for a day of the week and runs around Central Park with a crossbow- and you're OK with all that?

ALICE. If it makes him happy, yes.



## **SIDE 6 MORTICIA and GOMEZ**

**MORTICIA.** Humiliated! Shamed! Mortified!

**GOMEZ.** Cara!—

**MORTICIA.** I told that Beineke woman we kept nothing from each other.

**GOMEZ.** My sweet, my only - Wednesday wasn't sure about the boy and didn't want to worry you.

**MORTICIA.** Oh, so you didn't dare tell me, because I'm such a terrible mother.

**GOMEZ.** You're a wonderful mother.

**MORTICIA.** 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!

**GOMEZ.** Cara!—

**MORTICIA.** 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 weed in the attic. A grandma! Well, I'm not going to end up like your mother.

**GOMEZ.** My mother? I thought she was your mother. No, seriously.

**MORTICIA.** You lied to me, I can't live with that.

**GOMEZ.** Here, cara. I feel the urge to take you in my arms.

**MORTICIA.** Not. Today.

**GOMEZ.** But cara—!

**MORTICIA.** Out!

## **Side 7 Wednesday & Lucas**

**LUCAS.** WAIT, WAIT! We have to talk this over for a minute.

**WEDNESDAY.** Talk what over?

**LUCAS.** We can't just runaway and get married. You said it was important that everyone got along.

**WEDNESDAY.** And you said it didn't matter.

**LUCAS.** Yeah, but they wanna kill each other! You want that hanging over our heads?

**WEDNESDAY.** Boy, you sound just like your father. The root doesn't fall far from the tree, does it?

**LUCAS.** What?

**WEDNESDAY.** Forget it.

**LUCAS.** The apple. The apple doesn't fall far from the tree.

**Wednesday.** God you're annoying.

# **General Audition Information**

The Casting Process

Casting a show is a complex process. We want to help you understand better what factors go into casting decisions so that you will know what you can do and what you can't do to get a part. There are some things you can do absolutely nothing about which may have a huge bearing on casting. These include your height, your overall "look", and what part you sing (soprano, alto, etc.), as well as what specific parts are available in a particular production. There are also some factors that depend on other people. How tall are the other actors who have auditioned? What is the director's "vision" of physical types for various parts? How is the "chemistry" between possible on-stage couples? However...there are some things you can do that may really affect the outcome of your audition.

**PREPARATION:** Prepare the best audition that you can. Research the show and learn about the characters and the plot. You can even learn the music.

**STAGE PRESENCE:** We know that not everyone may be singing at the Metropolitan Opera or dancing in The Nutcracker at this point in their life. But, you can get on stage and give 100%! Remember the two most important things a director looks for is confidence and enthusiasm.

Good advice... do what you can do, don't worry about what you can't do. Just go for it!

**Who participates in the casting process?** Basically, the artistic team for the show presides over auditions. This group generally consists of the director, musical director, and choreographer. The directors make the final decision in casting the show. This group has the best interest of the show at heart and wants each person auditioning to do his or her BEST. We are rooting for each of you!

**How does the artistic team arrive at their decisions for casting the show?** Basically, the director has developed a particular concept for the show. He or she has a general idea of character "types" to cast (i.e. hair color, height, or "look", vocal range, acting ability.) During the audition about one to three minutes, a director must subjectively form an opinion as to which part an actor could best perform. The mind of the director and his/her artistic team shapes the final product.

**How do I find out if I have been cast in the show?** The director will call you and offer a part for the production. If you are not being considered for a part you will receive a personal note via email.

Now get out there and "break a leg"!

Marcia Peters