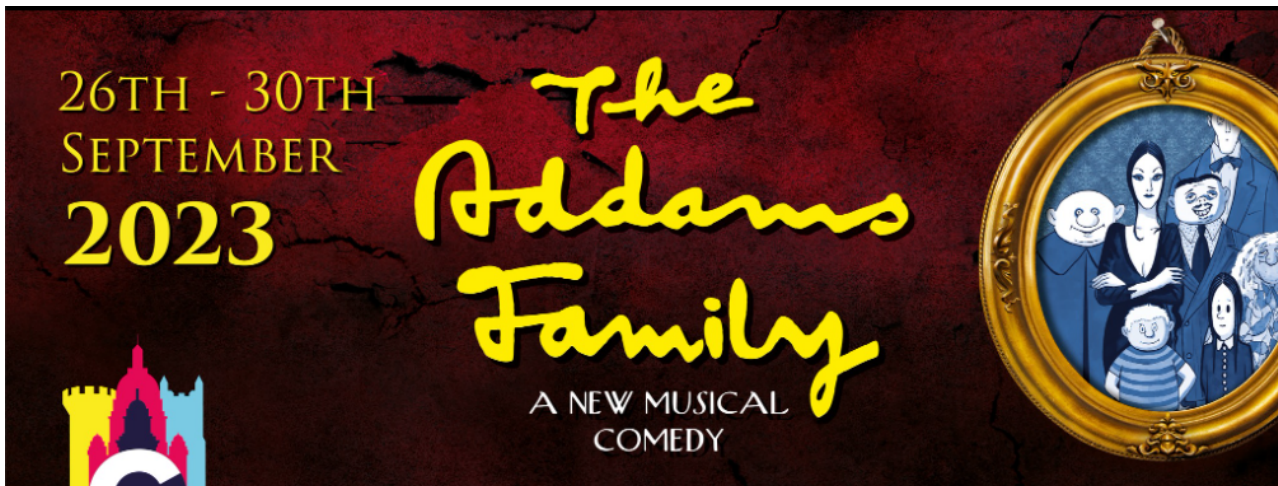


Morecambe Warblers proudly present



Book by MARSHALL BRICKMAN and RICK ELICE Music and Lyrics by ANDREW LIPPA  
Based on Characters Created by Charles Addams

"THE ADDAMS FAMILY" is presented through special arrangement with and all authorised performance materials are supplied by Theatrical Rights Worldwide (TRW), 122-124 Regent Street, 5th floor, London W1B 5SA. [www.theatricalrights.co.uk](http://www.theatricalrights.co.uk)

Director and Choreographer - Sharon Bell  
Musical Director - Angela Potter

# Audition Pack

## Contents

1. Introduction.....Page 2
2. About 'The Addams Family' .....Page 3
3. Society Information.....Page 6
4. Rehearsal & Audition Dates.....Page 7
5. Character Descriptions.....Page 8
6. Audition pieces.....Page 10



Join our Facebook Group to make sure you don't miss out on announcements & updates. Search for 'The Addams Family Musical (Morecambe Warblers 2023 Production)'

## 1. Introduction

### **WELCOME to the world's most off the wall family!...**

We are excited to be bringing this Broadway blockbuster to our local Grand Theatre Lancaster in September 2023.

Not only is it extremely funny - but musically, it will be both challenging and exciting to sing. This is largely due to the book being written by famed 'Jersey Boys' writers Marshall Brickman and Rick Elice and the contemporary musical theatre score being penned by Andrew Lippa.

The highly experienced creative team will bring it all to life which will mean a truly outstanding theatrical experience for both cast and audience members alike!

THE ADDAMS 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 weren't upsetting enough, she 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.

This is a show that has proven itself over and over with a multitude of productions being staged globally. The original Broadway production ran for 722 performances and grossed over \$62 million!

Enclosed within this document is all you need to know to book your audition time and ensure you are ready to put your best foot forward.

**ALL YOU HAVE TO DO IS READ THIS INFORMATION CAREFULLY & PREPARE WELL - THEN SHOW US WHAT YOU CAN DO!**

## 2. THE ADDAMS FAMILY – THE MUSICAL

*(“I don’t know this show, what’s it all about?”)*

Hundreds of years ago, the Addams family ancestors came from the old country and settled on a plot of land in what is now New York's Central Park. This was, of course, long before it was a park, when it was still wilderness and garbage. The family flourished for many generations, and eventually, a huge house was built where a great Spanish oak, the Addams Family Tree, had been planted to protect the ancestral graves from such annoyances as sunlight and tourists.

As the curtain rises, the last dead leaf of autumn falls from the Family Tree, and all is right with the morbid, macabre world of Gomez, Morticia, Fester, Grandma, Wednesday, Pugsley and Lurch. They've gathered - where else? - in the family graveyard, to celebrate life and death in a yearly ritual to connect with their past and ensure their future. They seem at peace, not just with each other and their inimitable, unchanging Addams-ness, but with their dead ancestors, too - who emerge from their graves on this night each year to join in this celebration of continuity.

But, at the end of the ritual, Fester blocks the ancestors' return to their graves. Those unchanging Addams family values are about to be tested. Fester enlists their help to set things right, just in case a new family secret goes terribly wrong. What's the secret? Wednesday Addams, that irresistible bundle of malice, has grown up and found love. So what's the problem? The young man, Lucas Beineke, is from Ohio, and his parents are coming to dinner to meet the family. Two different worlds are about to collide. Will love triumph, or will everyone go home vaguely depressed?

Gomez and Morticia are understandably suspicious. Wednesday is their baby, even if she is eighteen. Their doubts bloom into actual terror when they eavesdrop on Wednesday, who, in the midst of her afternoon play-date with Pugsley, refuses to torture her brother and involuntarily bursts into song - extolling all things bright and beautiful as love pulls her in an entirely new, and cheerful, direction. Like any parents faced with a child in terrible trouble, Gomez and Morticia wonder, "Where did we go wrong?" Wednesday begs her parents not to cancel the dinner, and exhorts the entire family to act as 'normal' as possible when Lucas and his parents arrive. She loves her family just the way they are, but they clearly fall outside the realm of what the Middle-American Beinekes are used to, and Wednesday's afraid that, if his parents don't approve of her, they'll take Lucas back to Ohio, and she'll never see him again. Like any unconditionally loving family, the Addams' promise to do their best to oblige, while, lost somewhere in Central Park, young Lucas asks his parents to resist any judgments and all catastrophic conflicts, so both families can enjoy one normal night.

In yet another part of the house, Pugsley, having witnessed Wednesday and Lucas conversation, worries that he's lost his best friend to her new, disgustingly sunny disposition. Plotting to break up the happy couple, Pugsley steals a volatile potion from Grandma's private stash – Acrimonium – one swig of which is guaranteed to bring out the dark side in anyone who drinks it. After what is likely a less-than-normal meal, Wednesday quiets the table for Lucas' surprise announcement. But Gomez reminds Wednesday that, before anything else happens, it's time for the traditional Addams family game, “Full Disclosure” – during which everyone takes a sip from a sacred chalice and reveals something they've never told anyone. Gomez uses his Disclosure to try, again in vain, to calm Morticia. Fester announces that he's in the throes of a most unlikely love – with the moon. When it's Wednesday's turn, Pugsley seizes his chance! He secretly pours the Acrimonium potion in the chalice and passes it to his sister. But his plan to

awaken the dark side in Wednesday goes horribly wrong when Alice, coughing, intercepts the chalice and downs the potion instead. A whole new Alice, very dark and uninhibited, is born. The powerful poison prompts her to reveal the long-buried problems with her marriage, humiliating Mal, who, fed up with all the weird and creepy events of the evening, makes to leave, with Alice and Lucas in tow. Wednesday blurts out the news: "Lucas and I are getting married!" Chaos engulfs both families like a tidal wave, and Fester, ever-helpful, urges the Family Ancestors to work some magic – whipping up a sudden, terrible storm and trapping the Beinekes with the Addams family for the night.

While the storm rages, Wednesday packs a bag, but Lucas has no appetite for running away and getting married without his parents' blessing. Wednesday, furious at everything it means to be normal, and furious at herself for trying so hard to become somebody his parents would accept, leaves alone. One more of Gomez' foot-in-mouth episodes prompts Morticia to throw him out of her boudoir. Her world is changing and she's not ready, and her only comfort is knowing that death is waiting for her, just around the corner. But it is a very cold comfort indeed.

In the guest room, Alice, under the influence of the darkness potion, can no longer rhyme. Neither can she tolerate her husband's cynical attacks on Lucas and love. She packs him off with a pillow and blanket to sleep somewhere else, as the storm inside her heart, and outside in the park, rumbles to a conclusion. Once the rains have stopped, Fester heads outside for a couple of hours of moon-bathing, realising – after observing the three couples fighting – the sheer luck of being in a long-distance relationship, with the distant silver orb in the sky that smiles down on him from the heavens. Sitting under the family tree, contemplating the twists and turns of this most unusual night, Gomez stops Wednesday on her way out of the park. He realises the thing he was most resistant to – his baby girl's growing up – is inevitable, and proper. He sees that she's a young woman in love. And that makes him happy. And a tiny bit sad.

With her father's blessing, Wednesday offers Lucas one test to prove that he's The One. The test involves her skills with a crossbow, an apple, and Lucas standing with said apple on his head in front of the family tree. The boy is afraid of death, but even more afraid of losing Wednesday. He chooses the possibility of death over the certainty of loss – and wins. Far below, in the grotto, Gomez and Mal, two displaced husbands, realise they have more in common than they would have dared imagine only a few hours earlier. While Mal is with Gomez, Lurch ushers Alice down to the grotto. She's a woman on a mission; she's going to lay down the law; changes must be made if the marriage is to survive.

Morticia packs a bag and is ready to leave. But the ancestors' spirits have led Gomez to find her. The other warring couples, Wednesday and Lucas, Alice and Mal, have made their peace. Now Gomez woos his wife, as he first did one night many years before, with the promise to "laugh and cry and dance until the very gods weep with envy." The mournful strains of a bandoneon waft up on the breeze, entwining with the tempting wail of a violin – and a tango begins – the Tango de Amor, the quintessence of Eros, the dance that makes men weep and women cry out in the night. The irresistible expression of love between husband and wife. And Morticia cannot resist.

With all three couples reunited, Fester is emboldened to make his move, and launches himself to the moon. Landing safely, his face appears – the man in the moon – and, love having emphatically triumphed in heaven and on earth, the gate to the family crypt swings open, allowing the spirits of the ancestors to rest for another year.



It's been a night of darkness. Everything's changed. And the new, extended family understands: The unknown may be frightening, the darkness overwhelming, but if we don't run from it, we may see our mysterious, miraculous lives finally illuminated. If we move toward the darkness, we might find love and acceptance.

For when it is dark enough, we can see the stars.

## SONGS

### Act I

- "Overture" – Orchestra
- "When You're an Addams" – Company
- "Fester's Manifesto" – Fester
- "Wednesday's Growing Up" – Gomez
- "Trapped" – Gomez
- "Pulled" – Wednesday, Pugsley
- "One Normal Night" – Company
- "But Love (Reprise 1)" – Fester, Ancestors
- "But Love (Reprise 2)" – Fester, Ancestors
- "Secrets" – Morticia, Alice, Female Ancestors
- "Gomez's 'What If?'" – Gomez
- "What If?" – Pugsley
- "Full Disclosure" – Company
- "Waiting" – Alice
- "Full Disclosure (Part 2)" – Company

### Act II

- "Entr'acte" – Orchestra
- "Just Around the Corner" – Morticia, Ancestors
- "The Moon and Me" – Fester, Female Ancestors
- "Happy/Sad" – Gomez
- "Crazier Than You" – Wednesday, Lucas, Mal, Alice
- "Not Today" – Gomez
- "Live Before We Die" – Gomez, Morticia
- "Tango de Amor" – Morticia, Gomez, Ancestors
- "Move Toward the Darkness" – Company
- "Bows/When You're an Addams (Encore)" – Company

### 3. Society Information

On signing up to audition for a role, you agree to adhere to rules set out in the Morecambe Warblers membership rule book. A copy will be emailed to you when you join and can also be found at [www.morecambewarblers.co.uk/members](http://www.morecambewarblers.co.uk/members)

Below we have highlighted a number of rules which you should be aware of prior to auditioning and joining the society:

#### **Selection of cast**

20. The cast for any production shall be selected by an audition panel and shall consist of the Director, Musical Director, and three committee members.

#### **Attendance at rehearsals**

31. All acting members in a Warblers production must not miss more than six rehearsals (with the exception of pre-arranged holidays). Any absence must be reported to the Assistant Secretary. Exceptional circumstances will be considered by the committee.

### Membership Subscriptions

The membership you pay helps to cover a variety of costs associated with running a society. These include, but are not limited to: The society's membership with NODA, Public Liability Insurance, Hire of the theatre, Costume costs & Marketing costs. The stated membership fees also include performance subsidies - previously paid as a separate fee.

<b>Full Membership</b> <i>Any person aged 18-59, who wishes to appear on stage.</i>	Annual Cost £85.00
<b>Associate Membership</b> <i>Any person aged under 18, or 60+, who wishes to appear on stage.</i>	Annual Cost £40.00
<b>Associate (non-acting) membership</b> <i>Any person of any age who does not wish to appear on stage.</i>	Annual Cost £20.00

For this production, after the cast has been chosen, any cast members wishing to take home a libretto/score will be asked to pay an additional fee of **£5.00** (to cover printing costs). The libretto/score will then be yours to keep and will not need to be returned after the show.

## 4. Rehearsal & Audition Dates

Rehearsals in preparation for the auditions will commence as outlined below. A full rehearsal schedule will be made available prior to the first rehearsal.

Your participation in this production requires a strong commitment in both time and professionalism in order to ensure a production of the highest possible quality, therefore please do not audition if you are not in a position to commit fully to the rehearsal schedule

If for any reason you may not be able to attend any of the rehearsals, you must detail this on your audition form which must be submitted prior to auditioning.

**Rehearsals with the Creative Team will be on Monday & Wednesday evenings 7.30pm - 10.00pm at Torrisholme Methodist Church, Norwood Drive, Lancaster, LA4 6LT.**

We will also rehearse on Sundays in the 4 weeks leading up to the show from approximately 1.30pm until 4.30pm as required (subject to changes).

<b>Mon 27th Feb 7pm</b>	<b>EGM &amp; Welcome Night</b>
Mon 6th March 7.30pm	Pre-Audition Rehearsal
Weds 8th March 7.30pm	Pre-Audition Rehearsal
Mon 13th March 7.30pm	Pre-Audition Rehearsal
Weds 15th March 7.30pm	Pre-Audition Rehearsal
<b>Saturday 18th March</b> <b>Times TBC</b>	<b>Principal Auditions</b>
<b>Mon 20th March 7.30pm</b>	<b>Ancestors/Dancestors Auditions</b>

### IMPORTANT INFORMATION

- The show will run for 6 performances at The Grand Theatre, Lancaster with performances each evening 26th-30th September and an additional matinee performance on 30th September. You must be available for all performances as well as for Technical & Dress Rehearsals on 24th & 25th September.
- While talent is the primary consideration when casting, level of commitment will also be a consideration and final choices for Principal and Ancestor roles will be made with this in mind.

## 5. Character Descriptions

**PLEASE NOTE: AGE LIMITS ARE INDICATIVE BUT THE MINIMUM AGE FOR CAST IS 15 YEARS OLD.**

**Gomez Addams** (Mid 30's – Late 50's) 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! Smart, comedic actor with tenor vocals and a good mover.

***Musical Numbers:** When You're an Addams, Two Things, Wednesdays Growing Up, Trapped, What If, Full Disclosure, Happy Sad, Not Today, Live Before We Die, Tango De Amor, Move Toward Darkness.*

**Morticia Addams** (Early 30's – Late 40's) The strength of the Addams family who believes strongly in family tradition. She is confident comedic character with a sexy, dry wit. Morticia is unnerved thinking that Gomez is hiding something from her and will use any tactic to lure the secret out. A comedic actor with strong vocal and dance ability. Alto/Mezzo Soprano.

***Musical Numbers:** When You're an Addams, Trapped, Four Things, Secrets, Full Disclosure, Just Around the Corner, Live Before We Die, Tango De Amor, Move Toward Darkness.*

**Wednesday Addams** (18 – mid 20's) Wednesday has her father's heart and her mother's sensibility and dry wit. She 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, Alto/Mezzo Soprano vocals. A dry comedic actor who has strong dance skills.

***Musical Numbers:** When You're an Addams, Pulled, One Normal Night, Full Disclosure, Happy Sad, Crazier Than You, Move Towards Darkness.*

**Pugsley Addams** (Mid teens -Early 20's) 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 into his own hands. Strong vocal ability needed. A good comedic actor who can move well.

***Musical Numbers:** When You're an Addams, Honor Roll, What If, One Normal Night, Full Disclosure, Move Towards Darkness.*

**Uncle Fester** (Late 20's – Late 50's) Male actor. Serving as the narrator of the show, Uncle Fester is the androgynous family member who is larger than life, lovable, enthusiastic, energetic and highly incorrigible with a child-like presence. A vaudeville style comedian with strong tenor vocal. Fester needs to be a good mover who has a charismatic ability to engage the audience.

***Musical Numbers:** When You're an Addams, Fester's Manifesto, One Normal Night, But Love, Full Disclosure, The Moon and Me, Not Today, Move Toward darkness.*

**Grandma** (Late 20's – Late 50's) Fun, quirky and feisty, Grandma always has a trick up her sleeve. Grandma is wise, wacky and sometimes a bit insensitive. Don't mess with Grandma! Good vocal ability, Grandma needs to be a very good comedic actor who can sing. Alto/Mezzo Soprano vocals.

**Musical Numbers:** *When You're an Addams, One Normal Night, What If, Full Disclosure, Move Towards Darkness*

**Lurch** (Late 20's – Late 50's ) A man of few words, Lurch is a very tall male character and is the Addams Family butler who knows all. His unmistakable commanding presence is accented by grunts, moans and deliberate movement. He speaks in moans and groans without becoming a cartoon version of himself. His movement is always very slow and deliberate. Solo singing required, Bass to Eb.

**Musical Numbers:** *Move Towards Darkness*

**Mal Beinecke** (Mid-Late 30's – Late 50's) The uptight and stuffy father of Lucas and exasperated husband to rhyming Alice, cynical Mal meets the Addams with scepticism. He finds the Addams to be too bizarre for his liking and cannot fathom being related to them. At one time a follower of 'The Grateful Dead' Mal has lost that side of himself. Always looking out for his family. Male actor with high baritone/ tenor vocals.

**Musical Number:** *Crazier Than You*

**Alice Beinecke** (Mid 30's – Late 40's) Lucas's mother and Mal's wife, Alice is quirky but strongly devoted to her family and puts aside her own desires. 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 – Soprano with good comedic ability and able to move well.

**Musical Number:** *One Normal Night, Secrets, Full Disclosure, Waiting, Crazy Than You*

**Lucas Beinecke** (18 – mid 20's) The hopeful romantic 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. Contemporary pop tenor vocals. A good comedic actor who is able to move well.

**Musical Number:** *One Normal Night, Full Disclosure, Waiting, Crazy Than You*

**The Ancestors** The Addams ancestors from various eras serve as the chorus/ensemble for the show and help bring the story to life. They will be featured both singing and dancing throughout the entire show (once relapsed from the family crypt!). We are looking for males and females to fulfil these roles and they are required to be singer/movers who are smart performers. They should have a fun, quirky sense and embrace the character they are given. A good pop sound needed – Tenor, Baritone, Bass, Alto, Mezzo Soprano and Sopranos.

**The Dancestors** Will be featured both singing and taking a predominant dance role throughout the entire show (once relapsed from the family crypt!). We are looking for 4/5

trained dancers to fulfil the roles of the *Dancestors*. They are required to be dancer/singers who are smart performers and able to move in a balletic/lyrical style as well as other dance genres required in the show. They should have fun and be able to embrace the character they are given.

## 6. Audition Pieces

### SINGING AUDITION

Those auditioning for any of the roles below must prepare the song listed as part of their audition. Where no bar numbers are given, please prepare the whole song.

Sheet music for each of the audition songs is provided in the final pages of this Audition Pack.

<b>Ancestors &amp; Dancestors</b>	'When You're An Addams' (Bars 17-48)
<b>Gomez</b>	'Trapped'
<b>Morticia</b>	'Just Around The Corner'
<b>Wednesday</b>	'Pulled'
<b>Pugsley</b>	'What If' (Bars 1-98 plus Bars 186-end)
<b>Uncle Fester</b>	'The Moon And Me' (Bars 1-48)
<b>Grandma</b>	'When You're An Addams' (Bars 17-48)
<b>Lurch</b>	'Move Toward The Darkness' (Bars 18-32)
<b>Mal Beinecke</b>	'Crazier Than You' (Bars 81-102)
<b>Alice Beinecke</b>	'Waiting'
<b>Lucas Beinecke</b>	'One Normal Night' (Bars 70-92)

### ACTING AUDITION

Please also prepare the two monologues below per character that you're auditioning for (only ONE monologue for Grandma and Pugsley).

- \* We would like these to be fully memorised.
- \* Make sure you know where the jokes are, and deliver them like jokes!
- \* We would like to see two different portrayals of the character.

\* At your audition, there will also be scenes to perform that show contrasting relationships between other characters. These scenes are listed below the monologue's section.

---

**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 are the father, and you 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!

**GOMEZ ADDAMS:** Aaahhh.. The intoxicating smell of the graveyard. Once a year, we gather beneath our Family Tree, to honour the great cycle of life and death. Come, every member of our clan - living and dead - and undecided - and let us celebrate what it is to be an Addams. Come to me, my luscious wife - oh, she with skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is every Addams hopes for!

---

**MORTICIA ADDAMS:** 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, 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 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:** 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. I've never even met his parents, and he's never met mine, and - I just need to be sure. That the families can get along. I mean, he has to know what he's getting into. I'm saying we're who we are, and they're 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? One tiny little secret. Please. Please. Oh, thank you daddy!



**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!

---

**UNCLE FESTER:** We have a problem. That's right. 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)* 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?

**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 heart-breaking separation. Each meeting, a happy reunion.

---

**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.

**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.

---

**ALICE BEINEKE:** It's a lovely dress, Wednesday! 'Yellow is the colour of the warming sun. Yellow is the colour 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 no noooooo.... (*she drinks and is instantly changed*). Mal, button your lip and sit right down!!! Remember how it used to be Mal? How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the – (*Lucas: "mom!"*) Oh lighten up, Lucas. Parents do it. Live with it. Remember Mal? When we were crazy and the future didn't exist? What happened to you? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait?

---

**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. 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 it first!

---

**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 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.

---

**PUGSLEY ADDAMS:** Hi, Grandma. 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 “were gonna go now” and they’re running away together. What would you give her? But 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.

---

## **COLD READING FOR AUDITION**

**THESE DO NOT NEED TO BE MEMORISED FOR YOUR AUDITION**

### **GOMEZ AND WEDNESDAY ACT 1 SCENE 2**

**WEDNESDAY**

Daddy, I have something very important to tell you.

**GOMEZ**

What?

**WEDNESDAY**

Can you keep a secret?

*(WEDNESDAY produces a ring from around her neck.)*

**GOMEZ**

Of course.

**WEDNESDAY**

Look.

**GOMEZ**

If I didn't know any better I'd say that looked like an engagement ring.

*(she just looks at him)*

What are you saying?

**WEDNESDAY**

Oh daddy, Lucas wants to marry me!

**GOMEZ**

*What?!*

**WEDNESDAY**

Lucas Beineke loves me and he wants to marry me.

**GOMEZ**

Do you want to marry him?

**WEDNESDAY**

Yes. I think so.

**GOMEZ**

You think so?

**WEDNESDAY**

Well, I've never even met his parents, and he's never met mine, and - I just need to be sure.

**GOMEZ**

That he's the one?

**WEDNESDAY**

That the families can get along. I mean, he has to know what he's getting into.

**GOMEZ**

What are you saying?

**WEDNESDAY**

I'm saying we're who we are, and they're from Ohio.

**GOMEZ**

*(slicing the air with his sword)*

Ohio? A swing state!

**WEDNESDAY**

That's what I mean.

**GOMEZ**

You're right, this is important. Let's go tell your mother.

**WEDNESDAY**

No.

**GOMEZ**

No? But we have to tell your mother -

**WEDNESDAY**

Daddy, please! She'll ask a lot of embarrassing questions and wreck the whole thing.

**GOMEZ**

You don't want me to tell your mother you're getting married?

**WEDNESDAY**

After dinner and we're all friends, then we'll tell her.

**GOMEZ**

But I've never kept anything from your mother.

**WEDNESDAY**

*(getting desperate)*  
Daddy, please!

**GOMEZ**

But—

**WEDNESDAY**

If you love me.

**GOMEZ**

But—

**WEDNESDAY**

Do you love me daddy?

*(DING! WEDNESDAY freezes.)*

**#3A TWO THINGS**

**GOMEZ**

THERE ARE TWO THINGS I WOULD NEVER DO  
SAY NO TO MY WIFE  
SAY NO TO MY DAUGHTER  
SO WHAT EXACTLY SHOULD I DO?

*(DING! Lights restore.)*

Do you realize what you're asking me to do?

**WEDNESDAY**

Daddy, one tiny little secret. Please. Please.

*[MUSIC IN]*

**GOMEZ**

OK, OK I promise. I won't tell your mother.

**WEDNESDAY**

Oh, thank you daddy!

*(She starts to go, turns back.)*

Our little secret, right?

**GOMEZ**

Yes, yes. Our little secret.

*(She runs off)*

WEDNESDAY, LUCAS AND PUGSLEY – ACT 1 SCENE 10

**LUCAS**

Put the ring on. Just for a minute.

**WEDNESDAY**

After dinner.

**LUCAS**

But what if they hate each other?

**WEDNESDAY**

What if they don't? Be like me. Look on the bright side.

**LUCAS**

You make me so crazy.

*(They kiss. PUGSLEY interrupts.)*

**PUGSLEY**

Maybe you two should get a room.

**WEDNESDAY**

Pugsley! Stop sneaking around like that!

**PUGSLEY**

It's my house too, OK?

**WEDNESDAY**

*(to Lucas)*

Excuse me while I kill my brother.

**LUCAS**

*(To Wednesday)*

I'll take care of this.

*(to the boy, extravagantly)*

Hey, it's the Pugster. What up, little man?

*(Tries to high-five PUGSLEY, to no effect.)*

**PUGSLEY**

You trying to be cool?

**LUCAS**

Uh-huh.

**PUGSLEY**

'Cause you're not cool.

**LUCAS**

Your sister thinks I am.

**PUGSLEY**

She'll get over it.

*(He puffs on his cigar.)*

**LUCAS**

Aren't you a little young to be smoking?

**PUGSLEY**

*(pointedly)*

I'm under a lot of stress. My sister's having an identity crisis.

**WEDNESDAY**

We're gonna go now.

**PUGSLEY**

Can I come?

**WEDNESDAY**

Sorry, Pugs. I'm with Lucas now. Bye.

*[MUSIC IN]*

*(PUGSLEY'S tough act evaporates, and all that's left is a lonely little brother.)*

**PUGSLEY**

But wait! Wait!

*(WEDNESDAY waves to PUGSLEY and pulls LUCAS off. PUGSLEY is bereft, center.)*

## WEDNESDAY AND LUCAS ACT 2 SCENE 1



**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.

**ANCESTORS**

Yeah.

**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.

**ANCESTORS**

No.

**WEDNESDAY**

I don't want rational decisions! I want dangerous, impulsive, crazy decisions!

**ANCESTORS**

Yeah.

**WEDNESDAY**

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!

*(ANCESTORS gesture to respond, but WEDNESDAY cuts them off. She storms away. LUCAS calls after her.)*

**LUCAS**

I can be impulsive! I just need to think about it first!

## GRANDMA AND PUGSLEY ACT 1 SCENE 11

**GRANDMA**

*(a cappella)*

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE  
*(Whistling)*

*[MUSIC CONTINUES]*

**PUGSLEY**

Hi, Grandma.

**GRANDMA**

Hey, stud. How's life?

**PUGSLEY**

Too long.

**GRANDMA**

Tell me about it.

*[MUSIC OUT]*

**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 -

*[MUSIC IN]*

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.

**PUGSLEY**

Tell me about it.

*(picks up another bottle from the cart)*

What's this one?

**GRANDMA**

*(grabs bottle from Pugsley)*

*Acrimonium!* You wanna stay away from this baby.

**PUGSLEY**

Why?

**GRANDMA**

Takes the lid off the id. Brings out the dark side.

**PUGSLEY**

Whaddaya mean?

**GRANDMA**

One swig of this and Mary Poppins turns into Medea.

**PUGSLEY**

I don't understand your references.

**GRANDMA**

Well, stop the damn texting and pick up a book once in a while.

*(then)*

Now, quit whining about your sister. Start thinking about you and how you're gonna live your life.

*(waxing rhapsodic)*

Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings.

*(then, abruptly)*

And stay outta my shit or I'll rip your leg off and bury it in the back yard.

*(and)*

I love you.

*(As GRANDMA exits, PUGSLEY swipes the Acrimonium from her cart.)*

## LURCH, MAL AND ALICE ACT 1 SCENE 5

**MAL**

Hello. Had a little trouble finding the place. Looks like somebody shot out all your street lamps!

*(MAL and ALICE laugh. LURCH does not. The BEINEKES move down stage and take the place in.)*

*(observing the emptiness of the space)*

Wow, look at this place. They just move in or what?

**ALICE**

No. This is how they live in New York. They spend all their money on rent and have nothing left for furniture.

*(LURCH slams the front door with an awesome thud. The BEINEKES jump. A RAT scurries across the floor. ALICE screams. RAT exits.)*

*(MAL approaches LURCH)*

Grnh. **LURCH**

Mal Beineke. **MAL**

Grnh. *(polite)* **LURCH**

This is my wife, Alice- **MAL**

Grnh. *(lecherous)* **LURCH**

That's my son, Lucas - **MAL**

Grnh. *(warning)* **LURCH**

And you are? **MAL**

Grrngh. **LURCH**  
*(Grunts his backstory)*

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

**ALICE**  
Oh, Mal.  
*(convincing herself as much any him)*  
*"Be open to experience,  
And welcome in the new.  
Reach deep in your surprise bag;  
There might be a gift for you."*

**MAL**  
Honey, my surprise bag is so full I can hardly lift it. That guy who patted me down at the airport? He slipped me his telephone number. I don't think I can stand any more surprises.

### MAL AND ALICE ACT 2 SCENE 3

**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**

(dark)  
You got a problem with that?

**MAL**

I did not raise my son to be kidnapped by a bunch of  
creepedout 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.

**MAL**

Well, you better come to your senses or I'm gonna have to  
take steps.

**ALICE**

Good idea. Why don't you start by taking steps outside.

**MAL**

What?

**ALICE**

You want to act like a tool, go sleep in the shed.

*(MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.)*

*(ALICE screams)*

Mal!

**MAL**

What?

**ALICE**

Oh... nothing.

## GOMEZ AND MORTICIA ACT 2 SCENE 9

**GOMEZ**

So it's true.

**MORTICIA**

I can't live with a man who keeps secrets.

*(She lights the TAXI sign)*

**GOMEZ**

There's another secret I haven't told you.

**MORTICIA**

Hunh. What?

**GOMEZ**

That you are the most exquisite, the most magnificent, the most desirable of all women.

**MORTICIA**

That's no secret.

**GOMEZ**

No. But even you had a secret - once.

**MORTICIA**

Never.

**GOMEZ**

And if you're wrong.

**MORTICIA**

I never am.

**GOMEZ**

But if you are, what will you give me?

**MORTICIA**

Name it.



**GOMEZ**

A dance.

**MORTICIA**

Go on.

**GOMEZ**

Many years ago, when you loved me and you wanted to marry me, we came to your father and told him, and he said, "Wonderful, let's go tell your mother." And what did you say?

**MORTICIA**

How could I possibly remember what I -

**GOMEZ**

You said, "No! She'll ask a lot of embarrassing questions and wreck the whole thing."

**MORTICIA**

That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

**GOMEZ**

Uh huh.

**MORTICIA**

*(realizes)*

Oh God, I've turned into my mother.

**GOMEZ**

And Wednesday is you. Isn't it wonderful?

**MORTICIA**

You did that like a lawyer.

*[MUSIC IN]*

**GOMEZ**

No, just a husband and a father. Not so easy. In fact, very difficult.

# The Addams Family

Bright Latin 4

02

## WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

Music and Lyrics by  
ANDREW LIPPA



**GOMEZ:** *Aaaahh...*The intoxicating smell of the graveyard.  
(*Family inhales*)

(*cont.*) Once a year, we gather beneath our Family Tree to honor the great cycle of life and death. **[GO ON]**



**Vamp**

(*cont.*) Come every member of our clan - living - dead and - undecided and let us celebrate what it is to be an Addams.



**Vamp**

**[GO ON]**

**GOMEZ:** (*cont.*) Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!

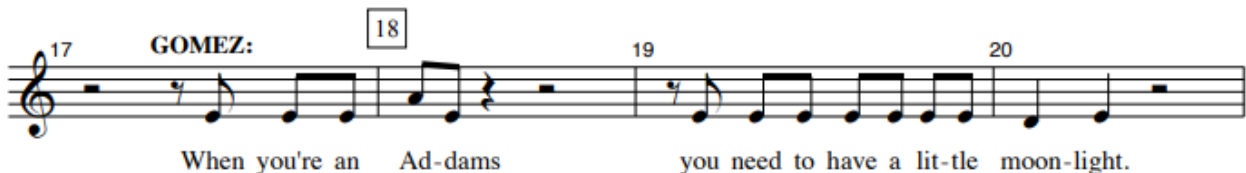
**[MUSIC OUT]**

**MORTICIA:** Darkness and grief and unspeakable sorrow.

**GOMEZ:** I love it when you talk sexy! **[GO ON]**



**Vamp** (*cut on cue*)



Copyrighted Material - Authorized for Licensed Production Use Only

25 26 27 28

You have to see\_\_ the\_\_ world\_\_ in shades of gray.

29 30 31 32

You have to put\_\_ some poi - son\_\_ in\_\_ your day.\_\_\_\_

33 34 35

When you're an Ad - dams you need to have a sense of

**MORTICIA:**

That's\_\_ the way when you're an Ad - dams

36 37 38

hu - mor.

When you're an Ad - dams

*(Morticia Laughs)*

When you're an Ad - dams

39 40 41 42

you need to have a taste for death.

Who cares a - bout\_\_ the\_\_ world

Who cares a - bout\_\_ the\_\_ world

43 44 45

— out - side — and what it wants — from you. When you're an

— out - side — and what it wants — from you. — When you're an

Detailed description: This block contains musical notation for three measures. Measure 43 starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 44 continues with quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. Measure 45 begins with a quarter rest, followed by quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The lyrics are aligned with the notes.

46 47 48 **Big and Festive!**

Ad-dams you do what Ad-dams' al - ways do.

Ad-dams you do what Ad-dams' al - ways do.

Detailed description: This block contains musical notation for three measures. Measure 46 starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 47 continues with quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. Measure 48 begins with a quarter rest, followed by quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The lyrics are aligned with the notes. A box around the measure number 48 contains the instruction 'Big and Festive!'.

# TRAPPED

[Rev. 1/12/12]

Music and Lyrics by  
ANDREW LIPPA

GOMEZ: 2 Moving Forward

There are three things I would nev-er do: Lie to my wife,  
lie to my daught-er. Or tell the truth to ei-ther one.

**MORTICIA:** 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.  
*[GO ON to m. 7a]*

**GOMEZ:** No! No!  
**MORTICIA:** I think Wednesday and I should have a little chat.

**A Tempo - Latin-y**

**7a** **7b Safety** **7c**

GOMEZ: 9

Like a bull in the ring, like the mod-er-ate right wing, I'm  
trapped. Like a fly in my tea, or the New York D. M. V., I'm  
trapped. With my wife to my left and my daugh-ter to my right a - ny



thought of my es-ca-ping must be scrapped. I could choose, sing the blues, but no



mat-ter what I do's, I'm trapped, trapped, trapped. Like a



boat in a lock, or a cuck-oo in a clock, I'm trapped. Like a



corpse in the ground, or like thea-ter in the round, I'm trapped. I could



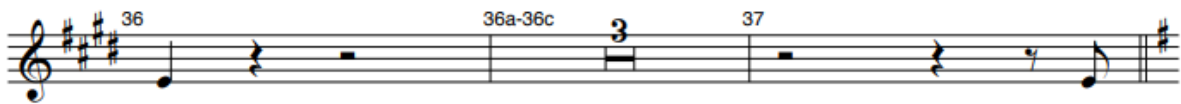
cry, I could lie, I could simp-ly up and die, but I



fear the dice I've rolled have fin'-ly scrapped. Should I



beg? Should I rage? Or stay safe-ly in my cage, how? Trapped, trapped,



trapped.

How

Copyrighted Material - Authorized for Licensed Production Use Only

**38** **Passionate**

can I keep a se - cret from the wom - an I a - dore? The

bit - ter breeze that keeps me here and com - ing back for more. She

stokes the Ad - dams fire, she har - bors each de - sire. I'd nev - er tell her lies,

but when my daught - er cries how can I be ex - pect - ted then to

turn the oth - er cheek. Should I not be her he - ro 'stead of sniv - el - ing and weak?

I'll pick the route that's true. Tell me what I must do! \_\_\_\_\_

Should I gripe? Should I groan? Would I rath - er pass a stone?

Trapped. Wife gone wild, cra - zy child, lit - tle me un - re - con - ciled. I'm

Copyrighted Material. Authorized for Licensed Production Use Only



**Drive to the End**

trapped. If I'm wrong, I'll be strong, and we'll try to get a-long. Or I'll

fail, have to bail, show my cof-fin to the nail. If I napped, if I snapped, may-be

din - ner would be scrapped then I would-n't be Trapped!

**Tassel business**

Trapped! Trapped! \_\_\_\_\_

# The Addams Family

06

## PULLED

[Rev. 1/3/12]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** This dinner has to go OK.

**PUGSLEY:** It will if you let me blow up this Lucas guy.

**WEDNESDAY:** Oh, Pugsley - ever since I met him, I wanna laugh and cry and everything seems right and wrong at the same time and then sometimes I just want to rip his flesh...

[MUSIC IN]

...off and eat him up until there's nothing left.

**Misterioso**

**Vamp**

**WEDNESDAY:** *(last time)*

I don't have a sun - ny dis - po - si - tion.

I'm not known for be - ing too a - mused.

My de - mean - or's locked in one po - si - tion. See my face? I'm en -

thused. Sud - den - ly, how - ev - er, I've been puzz - led.

Bun - ny rab - bits make me want to cry.

16 *rit.* 17 18

All my in - hi - bi - tions have been muzz - led and I think I know

**Ad Lib.** 19 21 **22 Keep It Moving**

why. I'm be - ing pulled in a new di - rec -

23 24

tion, but I think I like \_\_\_ it. I think I like

25 26 27 *(The yellow bird perches on her hand. SHE sings to it.)*

\_\_\_ it. I'm be - ing pulled in a new di - rec - tion. Through my

28 29

pain - ful pur - suit \_\_\_ some - how bird - ies took root. \_\_\_ All the

30 31 32 33

things I de - test - ed im - poss - ib - ly cute. God! What do I do pulled

*(She breaks the bird's neck.)*

**PUGSLEY:** "Wow. You got some real issues."

**WEDNESDAY:** "Fly away, little birdie."

*(She gives it a little launch-toss and it falls, dead, into the pit.)*

**[GO ON]**

**36** 37

Mo - ther al - ways said "Be kind to stran - gers."

38 39

But she does - n't know what they de - stroy.

40 41 42

I can feel the clear and pres-ent dan-gers when she learns that the

43 **Pull Back** 44 **45 Heavier**  $\text{♩} = 115$

boy Has got me pulled in a new di - rec -

(She pulls the rack-lever)

46 47

tion, but I think I like — it. I think I like

**PUGSLEY:**

Aaah!! That was good, that was good...

48 49

— it. I'm be - ing pulled in a new di - rec -

3 3

Do it a-gain! Do it a-gain!

(She pulls the rack-lever)

50 51 52

tion. And this feel-ing, I know, is im-poss - i - ble, so, — I'll con-fide

Aaah!!

53 54 55 3

— that I've tried but I can't — let it go. — It's dis - gus - ting - ly true,

56 57 58

Pulled, pulled, pulled. — Pup - py dogs with droop - y fac - es,

Aaah!! Aaah!! Aaah!!

59 60

u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces,

61 62

Dis - ney world? I'll go there twice! But - ter - flies at pic - nic lun - ches,

63 64

bunch - es of chry - san - the - mums. Lol - li - pops and pil - low fights and

65 66 Slightly Brighter

Christ - mas eve? Su - gar plums! String quar - tets and Chi - a Pets and

67 72

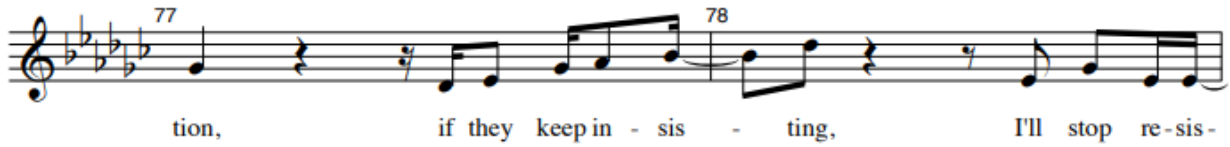
af - ter - noon ba - na - na splits. An - gels watch - ing as I sleep and

73 75 76

Li - be - ra - ce's great - est hits! — Have got me pulled in a new di - rec -


Copyrighted Material - Authorized for Licensed Production Use Only

77 78



tion, if they keep in - sis - ting, I'll stop re-sis -

79 80 81



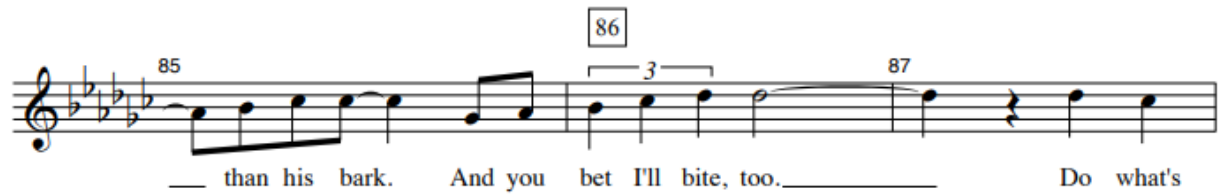
- ting. Just watch me pulled in a new di-rec - tion! I should

82 83 84



stay in the dark, not o-bey\_\_\_ ev'-ry spark, but the boy\_\_\_ has a bite bet-ter far

85 86 87



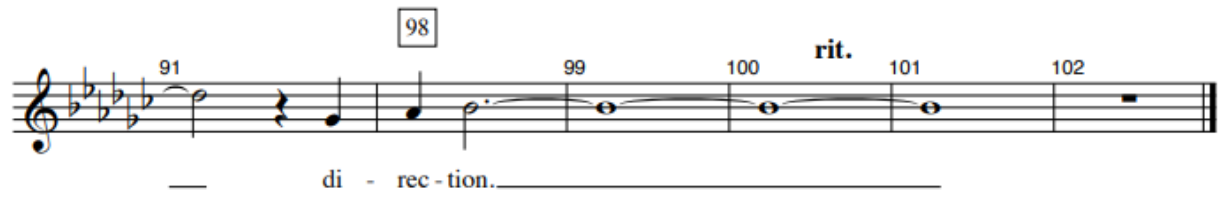
\_\_\_ than his bark. And you bet I'll bite, too. Do what's

88 89 90



tru - ly tab - oo, as I'm pulled in a new

91 98 99 100 101 102



di - rec - tion.



# The Addams Family

11

## WHAT IF [Rev. 11/18/11]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** We're gonna go now.

**PUGSLEY:** But, but... Can I come?

**WEDNESDAY:** Sorry, Pugs. I'm with Lucas now. Bye.

[MUSIC]

**PUGSLEY:** But wait! Wait!

**Liltingly - In 1**  $\text{♩} = 62$

**PUGSLEY:**

What if she ne - ver tor - tures me

a - ny - more? How would I man - age?

What if she ne - ver nails my tongue to the bath - room floor?

What if she walks a

way leav - ing me A - O - K,

hid - ing each pow - er tool. Why would she

Copyrighted Material - Authorized for Licensed Production Use Only



65 66 67-68 **69** **Flowing** 70

be so cruel. \_\_\_\_\_ I \_\_\_\_\_ could

71 72 73 74 75

stab my arm my self. \_\_\_\_\_ Could rip my

76 77 78 79 80

ton - sils out. \_\_\_\_\_ Could set my hair a -

81 82 83 84 **85** 86

flame. \_\_\_\_\_ I \_\_\_\_\_ could

87 88 89 90 91

spray my eyes with mace, \_\_\_\_\_ but face the

92 93 94 95 96

fact: With out her it would - n't be the

**GRANDMA: (singing)** "Always look on the bright side of life." [GO ON to ms. 101]

97 98 99-100 **2**

same. \_\_\_\_\_

**101**

**PUGSLEY: (cont.)** Hi, Grandma.  
**GRANDMA:** Hey, stud. How's life?  
**PUGSLEY:** Too long.  
**GRANDMA:** Tell me about it. [MUSIC OUT]

Continuing from Bar 186...

186A-186C **PUGSLEY:** **188** 189 190

Wednes-day will drink and then

191 192 193 194 195

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

Detailed description: A single musical staff in treble clef with a key signature of two flats (B-flat and E-flat). Measures 191-195 contain the lyrics: "she'll be her - self a - gain. Lu - cas will". The melody consists of quarter and half notes.

196 197 198 199 200

leave her be, so she can tor -

Detailed description: A single musical staff in treble clef with a key signature of two flats. Measures 196-200 contain the lyrics: "leave her be, so she can tor -". The melody continues with quarter and half notes.

201 202 203 204 205

ture me. Just like she al - ways did. \_\_\_\_\_

Detailed description: A single musical staff in treble clef with a key signature of two flats. Measures 201-205 contain the lyrics: "ture me. Just like she al - ways did. \_\_\_\_\_". Measure 204 is boxed. The melody includes quarter notes and rests.

**Colla Voce** **A Tempo**

206 207 208 209 210

'Til then I'm just a strange,

Detailed description: A single musical staff in treble clef with a key signature of two flats. Above the staff, "Colla Voce" is written above measure 206 and "A Tempo" is written above measure 208. Measures 206-210 contain the lyrics: "'Til then I'm just a strange,". The melody features quarter notes and rests.

211 212 213 **A Bit Brighter** 214 215

fat **rit.** kid? \_\_\_\_\_

Detailed description: A single musical staff in treble clef with a key signature of two flats. Above the staff, "A Bit Brighter" is written above measure 213. Measures 211-215 contain the lyrics: "fat **rit.** kid? \_\_\_\_\_". The melody includes quarter notes and rests.

216 217 **rall.** 218 219

Detailed description: A single musical staff in treble clef with a key signature of two flats. Above the staff, "rall." is written above measure 217. Measures 216-219 contain the lyrics: "fat **rit.** kid? \_\_\_\_\_". The melody consists of long, sustained notes.

# The Addams Family

13

## WAITING [Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

MUSIC CUE: ALICE SLAMS CUP ON TABLE

Porgy and Bess

3

ALICE:

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

Slower

\_\_\_\_\_

**MAL:** Well, as you can see, my wife isn't herself. So we'll be on our way.

**ALICE:** No. We're in the middle of a game. So button your lip and sit your ass down!

**MAL:** Alice, I think you've had enough to--

**ALICE:** Remember how it used to be, Mal? *[GO ON]*

Vamp

**ALICE:** How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the--

**LUCAS:** Mom!

**ALICE:** Lighten up, Lucas. Parents do it. Live with it. Remember, Mal? When we were crazy and the future didn't exist? What happened, Mal? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait? *[GO ON]*

Vamp (vocal last x)

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 31 40 **Faster** 41 42

— **molto rit.** A - lone and wait - ing and wail - ing and whin - ing and

43 44 45 46 47 48

wan - ing and want - ing and wast - ing and whoa! Wait - ing, fix -

**molto rit.**

a - ting, de - bat - ing, lose weight - ing, ice skat - ing, lac - ta - ting, and

55 **Johnny Mandel Sweet**

**molto rit.**

so we wait to laugh, we wait to cry we wait for

**Heavy**

ev' - ry hope - ful breath. Wait - ing for a lous - y, rot - ting,

63 **Horror Movie**

vi - cious, ran - cid, flushed down, fet - id, fren - zied, fa - tal death! \_\_\_\_\_

**ANCESTORS:**

Woah, woah, woah,

**molto rit.**

Woah, woah, woah,

66 (She falls on the table)

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

The Addams Family

JUST AROUND THE CORNER

[Rev. 1/31/12]

Music and Lyrics by ANDREW LIPPA

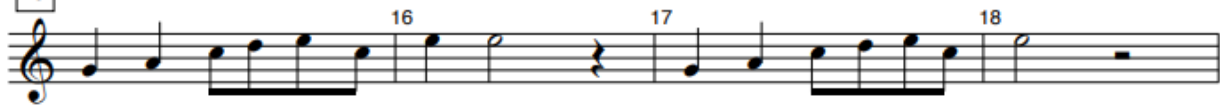
**MORTICIA:** Well, I'm not going to end up like your mother.  
**GOMEZ:** My mother? I thought she was your mother. No, seriously.  
**MORTICIA:** You lied to me, I can't live with that.  
**GOMEZ:** Here, cara. I feel the urge to take you in my arms.  
**MORTICIA:** Not. Today.  
**GOMEZ:** But cara -  
**MORTICIA:** Out!" (He turns to leave.)  
 [MUSIC]

**MORTICIA:**  
*vocal 8vb*

My daught-er's get-ting mar-ried, I  
 can't be-lieve it's true. She does-n't ask her mo-ther be-fore she says "I do"? And  
 how a-bout my hus-band? In-con-stant, na-ive! This  
 eve-ning's get-ting se-ri-ous, these O-hi-o-ans won't leave. But  
 I can't let these lat-est troub-les rob me of my bliss, for  
 when I'm scared of true dis-as-ter I re-mem-ber this...

Copyrighted Material - Authorized for Licensed Production Use Only

15 **Swing 8ths**



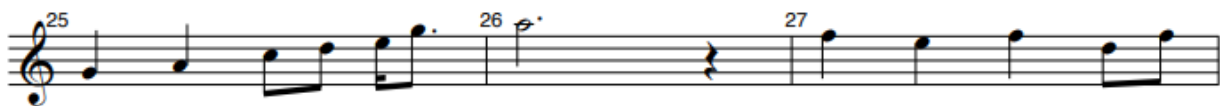
Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.



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.



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

41 42 43

I could real - ly dig. Mar - riage of - ten dis - ap - points you,

44 45 46

not each hus-band is a gem. So, I'll mourn know-ing

47 48 49

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

50 51 52 53

If life's all plums I'll mud - dle through some.

54 55 56 57

But when death comes I hope it's grue - some.

59 **A Tempo - Straight 8ths** 60

Hot - cha! Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,



61 cher-ry pits they did n't know were there. 62 It 63 could be by a jun gle cat.

**FLIGHT ATTENDANT:**

**CAVEMAN:**

(cough) (cough)

64 65 66

Per - haps an un - suc - cess - ful love af - fair. It

slip - 'ry mat.

**SOLDIER:**

A base-ball bat.

67 68

could be in a speed - ing train. It could be un - der - wa - ter. It

69 70

could be too much no - va - caine. Or e - ven by your daugh - ter.

**BRIDE:**

Per -

71 72 73

haps a bad mos-qui-to bite. Re - li-gious rite.

**CONQUISTADOR/  
PURITAN:**

**SALOON GIRL/  
FLAPPER/INDIAN:**

Why dar-lings, it might e-ven be to -

A ti - tle fight.

74 75-77 78 79

night!

**MORTICIA:**

**ANCESTORS:**

Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

Swing 8ths

**MORTICIA:**

80 81 82

No - one's e - ver been im - mune. Turn - ing off a res - pi -

No one's e - ver been im - mune.

No one's e - ver been im - mune.

*(All ANCESTORS gasp!)*

83 84 85

ra - tor, with a simp - le click scan - dal - ous - ly quick.

**MORTICIA:**

**ANCESTORS:**

86 87 88

I can face a new to - mor - row if I make it past to -

I can face a new to - mor - row. If I make it past to -

I can face a new to - mor - row. If I make it past to -

**MORTICIA:**

89 *f* day. 90 I feel good say-ing 91 death is just a-round the cor-ner

day.

day.

day.

92 93 94-106 **13** 107-108 **2**

swift-ly on its way.

**Stripper Tempo**

**109** **MORTICIA:** 110 111 **accel.** *straight 8ths*

Death is just a-round the cor-ner and you have to heed the

**ANCESTORS:** *straight 8ths*

Death is just a-round the cor-ner and you have to heed the

Death is just a-round the cor-ner and you have to heed the

**Straight 8ths**  
**A Tempo**

Musical score for measures 112-114. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves: a vocal line and two piano accompaniment staves. Measure 112 features a vocal line with a fermata and the word 'call.' The piano accompaniment consists of a single chord. Measure 113 features a vocal line with the lyrics 'For your' and piano accompaniment chords. Measure 114 features a vocal line with the lyrics 'death is just a-round the cor-ner.' and piano accompaniment chords.

112 *call.*

113 For your

114 death is just a-round the cor-ner.

*call.* Don't ask why.

*call.* Don't ask why.

Musical score for measures 115-117. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves: a vocal line and two piano accompaniment staves. Measure 115 features a vocal line with a fermata and the lyrics 'Hap-py' and piano accompaniment chords. Measure 116 features a vocal line with the lyrics 'be-ing both the mourned and mour-ner.' and piano accompaniment chords. Measure 117 features a vocal line with the lyrics 'Be-cause' and piano accompaniment chords.

115 Hap-py

116 be-ing both the mourned and mour-ner.

117 Be-cause

You and I.

Say good - bye be - cause

You and I.

Say good - bye be - cause

**Swing 8ths**

118 119 120 121

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

122 123 124-125

2 2 2

# The Addams Family

17

## THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

FEMALE ANCESTORS: (Ohh!)

FESTER: ...Each meeting - a happy reunion.

FEMALE ANCESTORS: (Awww!)

Andante

**FESTER:** 2

1 When the day - light ends and the moon  
4 a - scends, I would ra - ther be  
7 just the moon and me. When I feel  
10 her pull, then my heart is full.  
13 And the night is soft - ly, sweet - ly call - ing, "Fes -  
16 - ter, look and see." 18 **More Full**  
19 la la la la, la la la la. It's a dream

Copyrighted Material - Authorized for Licensed Production Use Only

rall.

A Tempo

22 23 24 25

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

26-27 28 29 30

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

**FEMALE ANCESTORS:**

Ooh, ooh, ooh,

31 32 33

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

— ooh. — Ooh, — ooh,

34 35 36

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

— ooh, — ooh. —

37 38 39

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

Detailed description: This block contains the first system of musical notation, measures 40 through 42. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "It's a dream that's com-ing true when the moon". The piano accompaniment includes vocalizations "la la la." and repeats the lyrics "Dream that's com-ing true when the moon". Measure numbers 40, 41, and 42 are indicated above the vocal staff.

43 44 45 46

says, "I love you" How it can feel  
says, "I love you"

Detailed description: This block contains the second system of musical notation, measures 43 through 46. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "says, 'I love you' How it can feel". The piano accompaniment repeats the lyrics "says, 'I love you'". Measure numbers 43, 44, 45, and 46 are indicated above the vocal staff.

47 48 49 50 50-61 62

when love is real. Ohm.

**"Banjolele"**

Detailed description: This block contains the third system of musical notation, measures 47 through 62. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "when love is real. Ohm.". The piano accompaniment includes a section labeled "Banjolele" starting at measure 50. Measure numbers 47, 48, 49, 50, 50-61, and 62 are indicated above the vocal staff.

# The Addams Family

19

## CRAZIER THAN YOU

[Rev. 1/14/12]

Music and Lyrics by  
ANDREW LIPPA

MAL: For you, baby. Just for you.

81 MAL: **Vamp** (vocal last time)

I learned from Lu - cas... I learned from  
you. I was - n't hap-py. I was - n't  
true. But then the way you spoke at din-ner touched my soul. Com-plete-ly  
cra - zy, yet com - plete - ly in con - trol. So when you  
kicked me out I said, "Let's rock and roll!" So I'll be  
95 **Funk Rock, very stiff** **A Tempo**  
cra - zi - er\_\_ than you, much cra - zi - er\_\_ than you. It  
97 warms me up\_\_ to see you liv-in' lar - ar - ar-ge. When I'm cra-zi-er\_\_ than you, far  
100 cra zi er\_\_ than you, I'll drop the plan. You'll be the man in char - ar - ar - ar-ge!

The  
**Addams Family** **MOVE TOWARD  
 THE DARKNESS**  
 [Rev. 1/14/12]

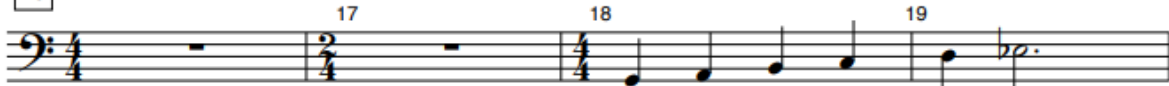
23

Music and Lyrics by  
 ANDREW LIPPA

GOMEZ: You are a true Addams.

16 Romantic (Ebbs and Flows) ♩ = 68

LURCH:

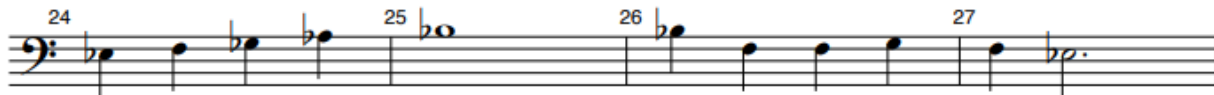


Move to - ward the dark - ness.



Wel - come the un - known.

Face your black - est de - mons,



find your bleak - est bone.

Lose your in - hi - bi - tions.



Love what once was vile.

Move to - ward the dark - ness and smile.