



AUDITION PACKET

UNCLE FESTER

ALL (CON'T)

AND FAMILY BY AND BY
WHEN YOU'RE AN ADDAMS
THE STANDARD ANSWERS DON'T APPLY
WHEN YOU'RE AN ADDAMS
YOU DO WHAT ADDAMS DO OR DIE!

(Applause)

GOMEZ

Until next year my beloved ancestors... Back to your crypt.

#2A (WE HAVE) A PROBLEM

(GOMEZ, MORTICIA, GRANDMA, LURCH and PUGSLEY exit. WEDNESDAY remains, looks worried. The ANCESTORS turn to re-enter the Crypt. FESTER clocks WEDNESDAY.)

CONQUISTADOR ANCESTOR

Hey, it's locked.

(ANCESTORS freeze)

FESTER

That's right. We have a problem.

(DING! Light on WEDNESDAY, holding her crossbow.)

WEDNESDAY

His name is Lucas, Lucas Beineke. And - I'm in love.
(group reacts)

FESTER

(to the Audience)

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.

(LUCAS enters, in love with WEDNESDAY.)

LUCAS

Oh, Wednesday! I just wanna lock you up in a little white cottage with a picket fence and an apple tree!

WEDNESDAY

I like the part about being locked up.

(Lights out on WEDNESDAY and LUCAS. Off this, the ANCESTORS object vociferously. The CURTAIN comes in, eliminating the ANCESTORS.)

FESTER

So here's the deal. Gather around. I'm not letting you back into that crypt until love triumphs.

ANCESTORS

But Fest -

FESTER

Ah.

(FESTER crosses down as ANCESTORS disappear.)

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?

(A HAND extends FESTER's banjolele, and FESTER takes it, accompanying himself as he sings.)

#3 FESTER'S MANIFESTO

LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
AH -
LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
CAN'T WE TALK ABOUT LOFTY GOALS, MATING SOULS
ALTERING MINDS AND FALTERING ROLES
LET'S NOT TALK ABOUT ANYTHING ELSE...

(CURTAIN opens)

SCENE 4

(VAUDEVILLE IN-ONE)

(FESTER enters, looking for love.)

FESTER

Storm's passed. Think I'll get a little moon.

(calling into the dark void)

Ladies, hello.

*(The FEMALE ANCESTORS appear, as
bathing beauties with parasols.)*

Yoo hoo, where are you *hiding*? Are you playing with me, my
only one?

(The MOON enters, shyly.)

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...

FEMALE ANCESTORS

(Ohh!)

FESTER

...Each meeting - a happy reunion.

FEMALE ANCESTORS

(Awww!)

*(The LADIES part, revealing FESTER in a
1920's style bathing suit, and
strumming his banjolele. He looks up at
the moon and sings to her--)*

#17 THE MOON AND ME

FESTER

WHEN THE DAYLIGHT ENDS
AND THE MOON ASCENDS
I WOULD RATHER BE
JUST THE MOON AND ME
WHEN I FEEL HER PULL
THEN MY HEART IS FULL
AND THE NIGHT IS SOFTLY SWEETLY CALLING,
"FESTER, LOOK AND SEE"
LA LA LA LA LA LA

FESTER 3

MAL appears from behind the tree thrown by what he's just heard. Now FESTER appears.

FESTER

Did you hear that?

(Mal nods)

The boy was willing to die for love.

(then)

Hard to believe he's your son.

MAL

(in awe and envy)

He was so happy.

FESTER

Remember that? Being happy?

MAL

Yeah, What happened?

FESTER

You've turned into an unfeeling, rigid, selfish control freak.

MAL

Fester you're a wise person. How can I fix this?
What do I do?

FESTER

Don't worry, it will come to you.

FESTERS signals off stage.

MAL

I wasn't always this way. I was happy-go-lucky once.
I told jokes and played the guitar and slept until
noon. But then you get a wife and a kid and a
mortgage...

ALICE appears. Mal stops when he sees her.

FESTER

Keep going.

MAL

But what do I say?

FESTER

Just remember how you felt the first time you saw
her.

Addams Family

THE MOON AND ME

[Rev. 1/31/12]



Music and Lyrics by
ANDREW LIPPA

Andante

1

FESTER:

When the day -

Ukelele

The first system of music is in 4/4 time. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a single chord (F major) in the right hand and a single note (F) in the left hand.

2

3 4 5

- light ends and the moon a - scends, I would ra -

p

The second system of music continues the vocal line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a melody in the right hand and chords in the left hand, including a key signature change to D major.

6 7 8 9

- ther be just the moon and me. When I feel

The third system of music continues the vocal line with notes G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

10

her pull, then my heart is full. And the night

mp

+RHYTHM SECTION

14

is soft - ly, sweet - ly call - ing, "Fes - ter, look and see." La la la

18 **More Full**

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

22

that's com - ing true

rall.

23

24

when the moon says, "I love you."

25 26 27 28

Though I'm told

29 30 31 32

FEMALE ANCESTORS: it's__ wrong__ when I sing__ my__ song,__ she ac-cepts,

Ooh, ooh, ooh, Ooh,

33 34 35 36

she at-tends,__ she be-lieves,__ she be-friends,__ La la la

ooh, ooh, ooh.

37

38 39 40

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

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

41 42 43 44

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

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

45

46 47 48 49

How it can feel when love is real.

Music Box/Picc. *8va*

“Kick Overhead SR”

“Kick Overhead SL”

50 (8va) -

Musical score for two sections: "Kick Overhead SR" and "Kick Overhead SL". The score is written for piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes marked 51, 52, and 53. The grand staff contains a bass line and a right-hand accompaniment. The right-hand accompaniment starts with a *sub. p* dynamic and a crescendo hairpin. The piece concludes with a fermata over a whole note in the bass line.

“The Straddle”

“Sways”

(8va) -

Musical score for two sections: "The Straddle" and "Sways". The score is written for piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes marked 54, 55, 56, and 57. The grand staff contains a bass line and a right-hand accompaniment. The right-hand accompaniment features a *f* dynamic and a crescendo hairpin. The piece concludes with a fermata over a whole note in the bass line.

“2nd Sway”

“Yogi”

58 Lush and Full

Musical score for two sections: "2nd Sway" and "Yogi". The score is written for piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes marked 59, 60, and 61. The grand staff contains a bass line and a right-hand accompaniment. The right-hand accompaniment features a *f* dynamic and a crescendo hairpin. The piece concludes with a fermata over a whole note in the bass line.

“Banjolele”

62 Ohm. 63 Ohm. 64 65 La la la La la la

66 Triumphant

67 68 69 la la la, la la la la la la la la la la. It's a dream

70 71 72 73 74 **rall.** that's com-ing true when the moon says, "I love you" It's a dream

75 76 77

— that's com - ing true — when the moon — says, —

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

This section contains measures 75 through 77. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "that's com - ing true — when the moon — says, —" and "that's com - ing true — when the moon — says, — 'I love". The piano accompaniment consists of chords and melodic lines in both treble and bass clefs.

78 **Con Moto - Quasi "Clair De Lune"**

79 80 81 82

rit. **A Tempo**

you," ooh ooh ooh ooh ooh ooh. Ooh ooh

mp

This section contains measures 78 through 82. Measure 78 is marked **Con Moto - Quasi "Clair De Lune"**. Measure 79 has the lyrics "you," followed by "ooh ooh ooh ooh ooh ooh." in measures 80 and 81. Measure 82 has "Ooh ooh". The tempo marking **rit.** appears above measures 80 and 81, and **A Tempo** appears above measure 82. The piano accompaniment starts at *mp* and includes a *ppp* marking in measure 81.

83 84 84a 85 86 87 88

rit.

Ahh!

ooh ooh, ooh ooh, Ahh!

mf **rit.** *f*

This section contains measures 83 through 88. Measures 83 and 84 are rests. Measure 84a contains a long note. Measures 85 and 86 contain long notes. Measure 87 contains a long note. Measure 88 is a whole rest. The lyrics "Ahh!" are written above measures 84a, 85, and 86. The vocal line has "ooh ooh, ooh ooh," in measures 84a, 85, and 86. The piano accompaniment includes dynamics *mf*, *f*, and a **rit.** marking.

[ATTACCA]