



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.

Adams Family

THE MOON AND ME

[Rev. 1/31/12]



Music and Lyrics by
ANDREW LIPPA

Andante

1 FESTER:

When the day -

Ukelele

Detailed description: This system contains the first measure of the piece. The vocal line (FESTER) begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a single bass note G2 in the left hand and a whole note G4 in the right hand. A box labeled 'Ukelele' is placed above the piano part.

2

light ends and the moon ascends, I would ra -

Detailed description: This system contains measures 2 through 5. The vocal line continues with: light ends (measures 2-3), and the moon (measure 4), ascends, (measure 5), I would ra - (measure 6). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'p' is present at the start of the piano part.

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

Detailed description: This system contains measures 6 through 9. The vocal line continues with: ther be (measures 6-7), just the moon (measure 8), and me. (measure 9), When I feel (measure 10). The piano accompaniment continues with the eighth-note accompaniment and bass line.

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

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

rall.

22 that's com - ing true 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 accepts,

Ooh, ooh, ooh, Ooh,

33 34 35 36

she attends, she believes, 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 (8^{va})

Musical score for two sections: "Kick Overhead SR" (measures 50-53) and "Kick Overhead SL" (measures 54-57). The score is written for piano with three staves: Treble, Middle, and Bass. The Treble staff contains a melodic line with slurs and fingerings (51, 52, 53). The Middle staff contains a supporting line with slurs and fingerings. The Bass staff contains a simple accompaniment with slurs. A dynamic marking of *sub. p* is present in the first measure of the Bass staff.

“The Straddle”

“Sways”

(8^{va})

Musical score for two sections: "The Straddle" (measures 54-57) and "Sways" (measures 58-61). The score is written for piano with three staves: Treble, Middle, and Bass. The Treble staff contains a melodic line with slurs and fingerings (54, 55, 56, 57). The Middle staff contains a supporting line with slurs and fingerings. The Bass staff contains a simple accompaniment with slurs. A dynamic marking of *f* is present in the first measure of the Bass staff.

“2nd Sway”

“Yogi”

58 Lush and Full

Musical score for two sections: "2nd Sway" (measures 58-61) and "Yogi" (measures 62-65). The score is written for piano with three staves: Treble, Middle, and Bass. The Treble staff contains a melodic line with slurs and fingerings (59, 60, 61). The Middle staff contains a supporting line with slurs and fingerings. The Bass staff contains a simple accompaniment with slurs. A dynamic marking of *f* is present in the first measure of the Bass staff.

["Banjolele"]

62 63 64 65

Ohm. Ohm. La la la

La la la

p

sub. f

Detailed description: This block contains the musical score for measures 62-65. It features two vocal staves and a piano accompaniment. The vocal parts start with 'Ohm.' in measures 62 and 63, followed by 'La la la' in measure 65. The piano accompaniment includes a dynamic marking of *p* and a *sub. f* marking. There are also some vertical markings resembling '|||' in the piano part.

66 Triumphant

67 68 69

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

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

ff

Detailed description: This block contains the musical score for measures 66-69. It features two vocal staves and a piano accompaniment. The vocal parts sing 'la la la, la la la la la, la la la la. It's a dream'. The piano accompaniment includes a dynamic marking of *ff*.

70 71 72 73 74 *rall.*

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

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

mf

rall. p

Detailed description: This block contains the musical score for measures 70-74. It features two vocal staves and a piano accompaniment. The vocal parts sing 'that's com-ing true when the moon says, "I love you" It's a dream'. The piano accompaniment includes a dynamic marking of *mf* and a *rall. p* marking.

75 76 77

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

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

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

79 80 rit. 81 **A Tempo** 82

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

mp

83 84 84a 85 86 87 88 rit.

Ahh! _____

ooh ooh, ooh ooh, Ahh! _____

mf rit.

[ATTACCA]