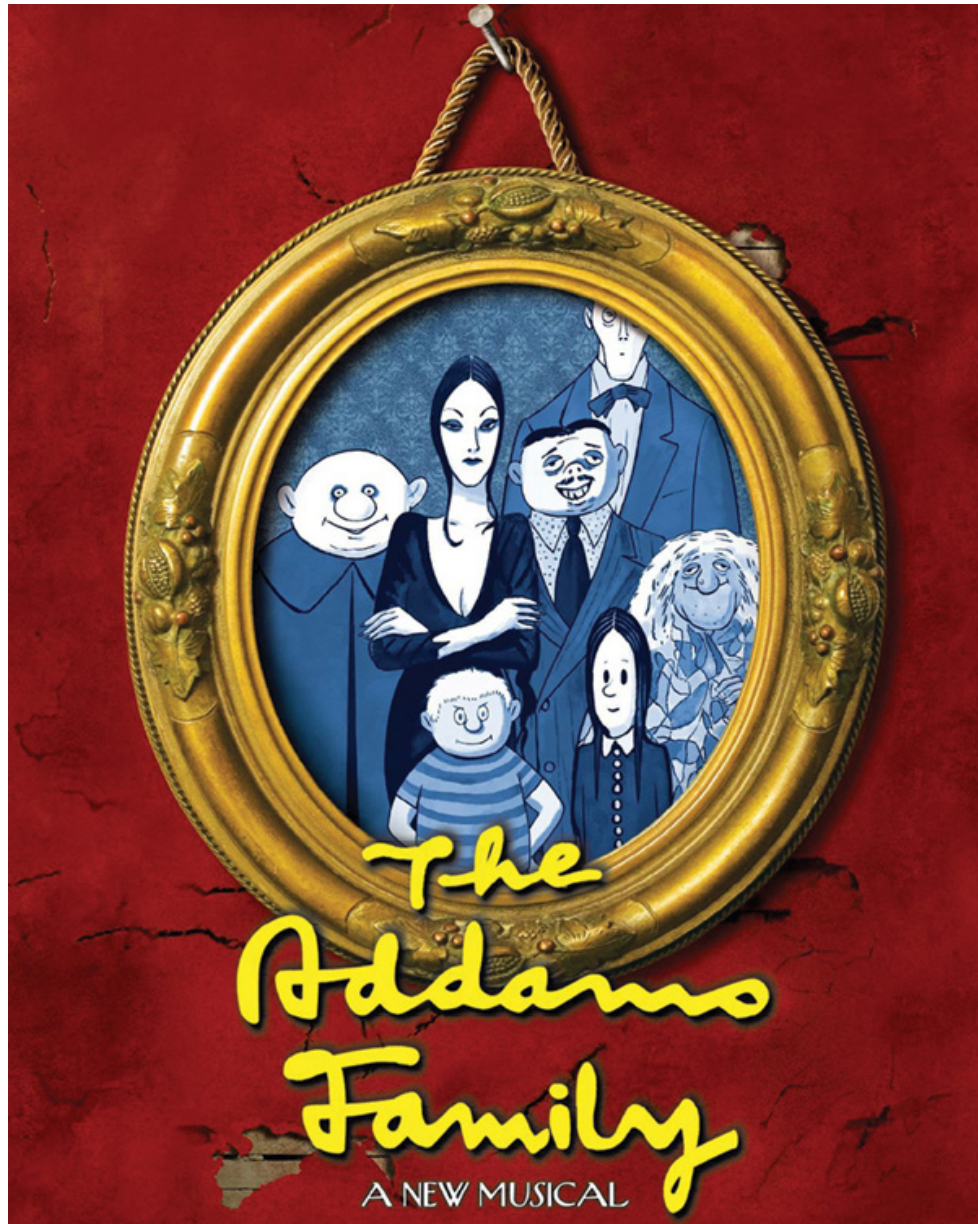


# ACTORS GUILD OF PARKERSBURG AUDITION PACKET



# MORTICIA ADDAMS

# MUSIC SELECTIONS FOR AUDITIONS

## GOMEZ ADDAMS

TRAPPED: (5) MEASURE 37 - END OF SONG (EOS).  
DUET: MEASURES 25 - 56

## MORTICIA ADDAMS

DEATH IS JUST: (16) MEASURE 78 - EOS  
DUET: MEASURES 25 - 56

## WEDNESDAY ADDAMS

PULLED: (6) MEASURE 58 - EOS  
DUET: MEASURES 170 - EOS

## PUGSLEY ADDAMS

WHAT IF: (11) MEASURE 69 - 98; MEASURE 187 - EOS

## UNCLE FESTER

THE MOON: (17) MEASURE 28 - 48

## LURCH

MOVE TOWARDS: (23) MEASURE 18 - 32

## MAL BEINEKE

CRAZIER: (19) MEASURE 81 - 102

## ALICE BEINEKE

WAITING: (13) MEASURE 13 - 28; MEASURE 54 - 68

## LUCAS BEINEKE

CRAZIER: (19)  
DUET: MEASURES 170 - EOS

## ANCESTORS

NIGHT 1: MEASURES 194 - 209  
NIGHT 2: MEASURES 275 - EOS  
WHEN YOU'RE AN ADDAMS

## GRANDMA

MEASURES 54 - 86

GOMEZ 1

**SCENE TWO: MORTICIA'S BOUDOIR**

*... Revealing GOMEZ, fencing with LURCH, who holds his foil absolutely still while GOMEZ swipes at it extravagantly.*

**GOMEZ**

Fight sir, fight like a man! Feel the kiss of my Spanish steel! Ha! Ha! Ha! Ha! Foiled again!

*GOMEZ strikes LURCH's sword down. LURCH pokes GOMEZ with it.*

**GOMEZ**

Oww! Damn your lightning reflexes!

*GOMEZ retains his sword. MORTICIA enters with a bouquet of yellow flowers.*

**MORTICIA**

Gomez, look.

**GOMEZ**

Ugh! Flowers! Who would send something so tasteless?

**MORTICIA**

*(reads the card)*

*"The most precious gift there is, More goody-licious than gold, Is that blessing we call friendship, Whether new or very old."*

**GOMEZ**

"Goody-licious?" Who talks like this?

*MORTICIA removes the flowers from the stems, during:*

**MORTICIA**

The Beinekes. Wednesday's friend Lucas and his parents. They're coming for dinner tonight.

**GOMEZ**

Lucas?

**MORTICIA**

Yes.

**GOMEZ**

But Lucas is a boy's name.

**MORTICIA**

Yes.

**GOMEZ**

Wednesday has a friend who's a boy?

~~*They both look at Lurch. Finally.*~~

**MORTICIA**

It's nothing, darling. Puppy love.  
(hands Lurch the stems)  
Put these in water.

*WEDNESDAY enters, carrying her crossbow and a goose with an arrow sticking out of it.*

**WEDNESDAY**

Here. I shot dinner.

**MORTICIA**

(taking it)

Oh, Wednesday, that's lovely. Wherever did you find it?

**WEDNESDAY**

Petting zoo.

**MORTICIA**

Thank you, dear. Come, Lurch - we'll whip up something really special. And this time, we'll actually cook it.  
(shares a laugh with Lurch)

Oh, Gomez - guests for dinner! Fresh meat!

*They exit. WEDNESDAY looks nervously after them.*

**WEDNESDAY**

Daddy, I need your help with this dinner. Can you keep a secret?

*WEDNESDAY produces a ring from around her neck.*

**GOMEZ**

Of course.

**WEDNESDAY**

Look.

**SCENE 8**

*(MORTICIA'S BOUDOIR)*

*(MORTICIA is showing ALICE the family photo album. ALICE sips on her wine.)*

**MORTICIA**

And this is Cousin Helga from Baden-Baden.

**ALICE**

Who's that looking over her shoulder?

**MORTICIA**

Oh, no. That's her other head.

**ALICE**

She has two heads?

**MORTICIA**

Well, you know what they say.

*(MORTICIA and ALICE share a laugh, then MORTICIA turns to another page.)*

**ALICE**

*(sees the photo)*

And who's that man in the dress?

**MORTICIA**

Oh. That's Aunt Herman. Wednesday's uncle, twice removed.

**ALICE**

I don't understand.

**MORTICIA**

Well, they removed it once - but it grew back.

*(turns to another photo)*

And here's Gomez and me, at our wedding.

**ALICE**

What's that?

**MORTICIA**

Our wedding vows.

**ALICE**

That's so romantic.

*(reading)*

"We promise to tango at least three times a week."

**MORTICIA**

- for passion.

**ALICE**

*(reading)*

"We promise to tell each other everything."

**MORTICIA**

- for truth.

**ALICE**

Everything?

**MORTICIA**

Of course.

**ALICE**

And you're still married?

**MORTICIA**

More than ever.

**ALICE**

Boy, it sure doesn't work that way in our house.

**MORTICIA**

How does it work?

**ALICE**

Well -

*(rhymes)*

*"What's good for the gander is a nice quiet goose;  
If I told Mal my secrets, all hell would break loose."*

**MORTICIA**

Alice, I'm shocked. What kind of a marriage is it where you keep secrets?

**ALICE**

A long one.

**SCENE 7**

*(CROSSOVER - PUGSLEY'S BEDROOM)*

**#19A BEDTIME STORY**

*(MORTICIA rides PUGSLEY'S bed as it travels SL.)*

**MORTICIA**

What's wrong, my little cockroach?

**PUGSLEY**

I can't sleep.

**MORTICIA**

Why not?

**PUGSLEY**

There's no monster in the closet.

**MORTICIA**

*(wearily, her mind elsewhere)*

I'm sure he's hiding someplace else.

**PUGSLEY**

Mommy ... I have a Full Disclosure.

**MORTICIA**

Yes?

**PUGSLEY**

What if you tried to do something to somebody and you ended up doing it to somebody else by mistake?

**MORTICIA**

Are we talking about anyone we know?

**PUGSLEY**

Well, I was talking to Grandma before, and she told me -

**MORTICIA**

Don't listen to that ancient woman. She may not even be part of this family.

**PUGSLEY**

Is Wednesday really gonna marry that guy?

**MORTICIA**

She might.

**PUGSLEY**

Oh, no!

*(then)*

Make me feel better, Mommy.

**MORTICIA**

Life is a tightrope, my child, and at the other end is your coffin.

*(then)*

Better?

**PUGSLEY**

Uh-huh. Thanks, Mommy.

**MORTICIA**

Now close your eyes or the monster won't come out and eat you up.

*(looks closely at him)*

Pugsley? Pugsley?

*(MORTICIA sees that PUGSLEY is fast asleep. She strokes his head as...)*

Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to hell, you can thank your father.

*(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)*

*(to the monster under the bed)*

Look after my baby, will you? Keep him in harm's way.

*(The MONSTER carries off the bed, MORTICIA and PUGSLEY.)*



**SCENE 9**

*(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES)*

*(MORTICIA sits on a park bench, a valise by her side.)*

**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.

**#21 LET'S LIVE BEFORE WE DIE**

LET'S LIVE BEFORE WE DIE  
LET'S LAUGH BEFORE WE CRY

# Addams Family

## Secrets

[Rev. 1/12/12]



Music and Lyrics by  
ANDREW LIPPA

**ALICE:** "Well - 'What's good for the gander is a nice quiet goose; If I told Mal my secrets, all hell would break loose.'"

**MORTICIA:** "Alice, I'm shocked." **[MUSIC]**

(cont.) "What kind of marriage is it where you keep secrets?"

**ALICE:** "A long one." **[GO ON]**

### Faster Than You Think $\text{♩} = 144$

**MORTICIA:** (sung at pitch throughout)

Se-crets are the e-ne-mies of pas-sion. Speak-ing true will get you through the day.

Truth is not a thing that one should ra-tion but I think you think of it that way.

Nev-er keep a sin in-side the clos-et. Al-ways give the facts a fight-ing chance.

Ev'ry time you do, it's a de - pos-it in the long-term life of your ro - mance.

17 18 19 20

Keep no se - crets! If you want him to re - main your lov - er.

*mf*

21 22 23 24

Share all se - crets. There's a world of things you might dis - cov - er.

25 26 27 28

Truth is beau - ty, he should al - ways know ex - act - ly who you are.

29 30 31 60 61

Bare your se-crets and your marriage 'll be heal-thi-er by far.

62 **Playful - Relax** 63 64 65

Gom-ez a-dores me, nev-er ig-nores me, al-ways has put me first. And, Al-ice,

66 67 68 69

if he should try once, tell-ing a lie once, I'd throw him out head - first.

70 71 72 73

Kneel-ing, he'd plead I re-con - sid-er Reel-ing, he'd quick-ly start to drown.

74 75 76 77

Beg-ging me for le-ni-ence, but at my first con-ve-ni-ence I'd put him on the first bus out of town.

ALICE: "Morticia..."

Is Gom-ez

78 79 80 81

With-out a doubt.

tru-ly de-vot-ed, nev-er mis-quot-ed, al ways the pa-ra-gon. And if he

82 83 84 85

That's it ex-act-ly. -

told you a lie you'd whis-per good-bye then leave him to car-ry on?

87 88 89

If Go-mez lied?

Is there no room for some dis - cus-sion? Is there no chance you might for - give?

**MORTICIA:**

90 91 92 93

A lie's a lie and lies can kill. and life can quick-ly go down - hill.

94 95 96

She kept a se - cret and she wound up on the guil-lo-tine.

**ALICE:**  
Now I see what you mean.

97 98 99

She kept a se - cret and they shot her with an M Six-teen.

That's not a pret-ty scene.

**MORTICIA:**

100 101 102

She kept a se - cret and she wound up on the cov - er of a mag - a - zine!

103 104 **ALICE:** 105 **MORTICIA:**

She's quite the Phi-lis-tine. What's this one? The dance rou-tine!



**Dance Break**

Faster ♩ = 155 Swing 8ths

Musical score for the Dance Break section, measures 106-125. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 106 starts with a forte (*f*) dynamic and a 'hi-hat figure' indicated by 'x' marks on the treble staff. Measures 107-124 feature a rhythmic pattern of eighth notes with triplets in the bass line. Measure 125 is marked 'Drum Fill' and ends with a decrescendo hairpin.

**Big Shout Chorus**

Musical score for the Big Shout Chorus section, measures 126-130. The score is in treble and bass clefs with a key signature of three sharps. Measure 126 begins with a forte (*f*) dynamic and a complex chordal texture. Measures 127-130 continue with dense chordal accompaniment and rhythmic patterns, including a triplet in measure 129.

**Straight 8ths**

Musical score for the Straight 8ths section, measures 131-135. The score is in treble and bass clefs with a key signature of three sharps. Measure 131 starts with a forte (*f*) dynamic and a complex chordal texture. Measures 132-135 feature a rhythmic pattern of eighth notes with a decrescendo hairpin in measure 133.

Musical score for the Straight 8ths section, measures 136-137. The score is in treble and bass clefs with a key signature of three sharps. Measure 136 continues the rhythmic pattern of eighth notes. Measure 137 features a decrescendo hairpin and ends with a double bar line.

138 MORTICIA:

139

140

141

Musical staff for Morticia's vocal line, measures 139-141. The staff is in a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes.

Keep no se - crets! Wel - come hon - est - y with no re - sis - tance.

FEMALE ANCESTORS:

Musical staff for Female Ancestors' vocal line, measures 139-141. The staff is in a treble clef with a key signature of two flats. The melody consists of quarter notes and rests.

Keep no se - crets! No re - sis - tance.

Piano accompaniment for measures 139-141. The piano part is written for both the right and left hands. The right hand features chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *sub. ff*.

142

143

144

145

Musical staff for Morticia's vocal line, measures 142-145. The staff is in a treble clef with a key signature of two flats. The melody consists of quarter and eighth notes.

Then your mar - riage is a lov - ing kind of co - ex - ist - ence.

Musical staff for Female Ancestors' vocal line, measures 142-145. The staff is in a treble clef with a key signature of two flats. The melody consists of quarter notes and rests.

Then your mar - riage, co - ex - ist - ence.

Piano accompaniment for measures 142-145. The piano part is written for both the right and left hands. The right hand features chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment. Dynamics include *mf*.

146 147 148 149

Lies and se - crets, they're\_ the sins that keep a hus - band from a wife.\_\_\_\_

They're the sins that keep a hus - band from a wife.\_\_\_\_

**MORTICIA:**

150 151 152 153

Gom - ez loves me he would nev - er keep a se - cret in his

**Move It!**

154 155 156 157

life!!

Nev - er keep a se-cret Not one se-cret in his life!!

**Move It!**

# 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 3

**Simple**

My daught-er's get-ting mar-ried, I can't be-lieve it's true. She

**Vamp (vocal last x)**

does -n't ask her mo - ther be - fore she says "I do"? And how a - bout my hus - band? In -

**A Tempo**

con-stant, na - ive! This eve-ning's get - ting se - ri - ous, these O - hi - o - ans won't leave. But

**A Tempo**

**rall.** **f**

12 13 <sup>rit.</sup> 14

I can't let these lat-est troubles rob me of my bliss, for when I'm scared of true dis-as-ter I re-mem-ber this...

*mp* *rit.*

15 **Swing 8ths** 16 17 18

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

**Swing 8ths**

*p* *mf*

19 20 21 22

One un-planned e-lec-tro-cu-tion, that's the kind of end I can comp-re-hend.

[SFX]

23 24 25 26

When I'm feel-ing un-in-spi-red, or I need a lit-tle spree.

27 28 29 30

I'm re - born know-ing death is just a-round the cor-ner com - ing af - ter me.

**MORTICIA:** "Coroner. Get it? Death is just around the coroner?"

31 32 33

34 35 36 37

Death is just a-round the cor - ner, wait - ing high up - on the hill.

**Vamp** (vocal last x)

*mf*

38 39 40 41

Some-one bur-ied in an av'-lanche? That's the kind of gig I could real-ly dig.

42

Mar - riage of - ten dis - ap - points you, not each hus - band is a

gem. So, I'll mourn know-ing death is just a - round the cor - ner

com - ing af - ter them. If life's all

51

plums I'll mud - dle through some. But when death

55 56 57 58

comes I hope it's grue - some. Hot - cha! Some

59 **A Tempo - Straight 8ths**

60 61 62

peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing, cher-ry pits they did n't know were there. It

**CAVEMAN:**

(cough) (cough)

**A Tempo - Straight 8ths**

63 64 65 66

could be by a jun gle cat. Per - haps an un-suc-cess-ful love af - fair. It

**FLIGHT ATTENDANT:**

A slip-'ry mat.

**SOLDIER:**

A base-ball bat.



67

68 69

could be in a speed-ing train. It could be un-der-wa-ter. It could be too much no-va-caine. Or

70 71 72 73

e-ven by your daugh-ter. Why dar-lings, it might e-ven be to-

**BRIDE:** Per-haps a bad mos-qui-to bite. **SALOON GIRL/  
FLAPPER/INDIAN:** Re-li-gious rite.

**CONQUISTADOR/  
PURITAN:** A ti-tle fight.

74 75 76 77

night!

Swing 8ths

78

MORTICIA:

79 80 81

Death is just a-round the cor - ner.

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

ANCESTORS:

Death is just a-round the cor - ner.

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

Death is just a-round the cor - ner.

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

Swing 8ths

*f* *Sua* *loco*

MORTICIA:

[All ANCESTORS  
gasp!]

82 83 84 85

Turn - ing off a res - pi - ra - tor,

with a simp - le click

scan - dal - ous - ly quick.

*mf*

86

MORTICIA:

87 88 89

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

ANCESTORS:

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

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

3 3 3

*f*

MORTICIA:

90 91 92 93

I feel good say - ing death is just a - round the cor - ner swift - ly on its way.

*mp*

94

95 96 97

*f*

"The 12 count- Lift"

98 99 100 101

3 3 3 3 3 3

(8<sup>va</sup>) -----

"The procession"

102 103 104

Straight 8ths

105 106

cresc. poco a poco

3 3 3 3

Swing 8ths

Big Pullback

107 108

3 3

**Stripper Tempo**

109

**MORTICIA:**

**accel.**

*straight 8ths*

110

111

112

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

**ANCESTORS:**

*straight 8ths*

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

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

**Stripper Tempo**

*straight 8ths*

*Spa*

**ff**

**accel.**

3

3

3

3

**Straight 8ths**

**A Tempo**

113

114

115

116

For your death is just a-round the cor-ner. Hap-py be-ing both the mourned and mour-ner.

Don't ask why.

You and I.

Don't ask why.

You and I.

**Straight 8ths**

**A Tempo**

*loco*

**f**

**mf**

**f**

**mf**

117 118 119 120

Be-cause death is just a-round the cor-ner com - ing for us

Say good - bye be-cause death is just a-round the cor-ner com - ing for us

Say good - bye be-cause death is just a-round the cor-ner com - ing for us

Swing 8ths

*f* *mf*

121 122 123 124 125

all!

all!

all!

*ff* *fp* *sfz*

D6 Harp Gliss

[APPLAUSE SEGUE]

# Addams Family

## JUST AROUND THE CORNER ~ PLAYOFF

[Rev. 1/31/12]



Music and Lyrics by  
ANDREW LIPPA

Swing 8ths

MORTICIA (8vb):

1 2 3 4

ANCESTORS: For your death is just a-round the cor-ner.

Don't ask why.

Don't ask why.

drum fill - - -

3 3

*f* *mf*

5 6 7

Hap-py be - ing both the mourned and mour - ner. Be-cause

You and I. Say good - bye be-cause

You and I. Say good - bye be-cause

*f* *mf* *f*

Straight 8ths

Swing 8ths

8 death is just a - round the cor - ner com - ing for us

9 death is just a - round the cor - ner com - ing for us

10 death is just a - round the cor - ner com - ing for us

*mf* *f*

3

11 all!

12 all!

13 all!

*mf*

3

[ATTACCA]



MORTICIA: "You really think you can sway me with a joke?"  
GOMEZ: "It's the last thing I try before the chloroform."

MORTICIA:

To-

slight rall.

ACCORDION

+Rds, Br, Dr,  
Vln, Vc.

*f*

*f*

Bring out

Bend

2

26

mor-row I may be

in

rain-y, gay Par-ee.

GOMEZ:

Please stay right where you are and

sub. mp

29 30 31 32

I'm not a cas-ta-net who clicks with no re-gret.

dance.

Vln. *f* *pizz.* *mf*

You're more than that by far so

*mf* *mp*

+glock

33 34 35 36

The place we're in can ne-ver be what was.

dance. The place we're in can ne-ver be what was 'til we be-gin to

*arco* *f* *mf* *espressivo*

VOLINS

ACCORDION

*mp*

*mf* *espressivo*

37 2 2 38 3 39

do what dan-cing does. My dar-ling, I was bad, bad hus-band and bad Dad. In

STR. HARMONIC

*p* *p* +Tpt.

40 49 50 2 2

A - lone, we're lost, we're drift-ing out to sea. But

stead of be-ing sad, A - lone, we're lost, we're drift-ing out to sea.

Ve. *pizz.* *mp*

VIOLINS

+Rds. 3 3 2 2 3 3

CELLI

51 side by side we're gloom-y as can be. 52 53

But side by side we're gloom-y as can be, as gloom-y as can be. Mor-rit.

(straight 8ths) *f*

**A Tempo**

54 55 56 rit. And

ti - cia, I was wrong, I knew it all a-long. For - give me with a song

K2 +Gtr. Bs. *mp* +Dr. roll

[SEGUE TO #22]